CLASSIC FIRSTS

A Dictionary of PLATITUDES

being a compendium of

CONVERSATIONAL CLICHES

BLIND BELIEFS

FASHIONABLE MISCONCEPTIONS

AND FIXED IDEAS

by GUSTAVE FLAUBERT

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Preface

TO INTRODUCE THE ENGLISH-READING public at so late a date to an unknown work by one of the most celebrated of the world's literary leviathans is a prerogative as rare in publishing annals as it is noteworthy. Our pride in this exceptional presentation is, therefore, justifiably enormous. For this is an 'event' in the literary world, a début to be heralded by flourish and fanfare, a 'new' work from the pen of Gustave Flaubert, deceased 1880!

Entitled simply *Dictionary of Platitudes*, it should long have been familiar to literary historians everywhere, Flaubertian scholars in particular. To the contrary, however, even these cognoscenti, the experts, seem to have been no more aware of its very existence than their lay brethren, the reading public. Closing their lists on the 'complete' works of the master, publishers likewise knew nothing of this posthumous French publication, let alone of the desirability of making it available in translation. Strange, too, that not even in the research-minded graduate schools of our great American and British universities was a French-language copy meted out as a topic for academic dissection in some doctoral thesis or other.

An egregious error of omission, this oversight on the part of scholars, translators, and publishers alike would suggest that there is a critical need to make a far deeper burrowing into the *terra incognita* of the great

writers. For among unpublished manuscripts may lie undetected 'full many a gem of purest ray serene'.

The History

In a letter to Comte Robert de Montesquiou, Gustave Flaubert revealed a highly neurotic attitude toward his literary productivity, complaining that writing was to him an act of sensual 'torment'. Couching his language in strongly erotic imagery, he pictured himself as the unwilling and passive victim of a forcible, monstrous physical violation from which he himself derived not an iota of personal gratification.

Small wonder, then, that one who thought of authorship with such strange repugnance should be six years in the writing of *Madame Bovary*, four more in the creation of *Salammbô* – or that he suffered through seven years of agony in the composition of *The Sentimental Education*, and took eighteen years to complete *The Temptation of Saint Anthony*.

Physically ruinous as such long years of violent ravishment would have been to any but a writer of the most enduring virility, they did not leave Flaubert as spent as one might suppose. For in rejecting from his pages all but the most exact and finished of phrases, the jealous lover of the *mot juste* was careful to put to the side, for use in this very volume, an interesting compilation of impurities, the platitudes and clichés of expression so alien to his own refinement and so dear to the hearts of the bourgeois he despised.

The *Dictionary of Platitudes* was meant to serve as the evidence of his scorn for the trite, the aesthetically untrue. It would present a 'new' Flaubert, one dis-

similar in utterance – though certainly not in spirit – to anything of his which had hitherto been published, an exposé of human foibles, prejudice, and ignorance even more devastating and mercilessly satirical than is found in the pages of Juvenal and Swift.

From boyhood on he had found a sardonic amusement in collecting these *idées reçues*, or 'accepted ideas', as he heard them mouthed by the bourgeois of Rouen, his native town, in his father's medical office or over his mother's tea table. All through his life he continued to amass them and to dream of the ultimate completion of this dictionary, an intention which was never to be realized.

The great novelist died in 1880. And it was not until 1910, while engaged in research for a work on Flaubert's aesthetics, that E. L. Ferrère discovered the text of the *Dictionnaire des Idées Reçues* among the papers preserved by Flaubert's niece Caroline, Mme. Franklin Grout, at Antibes, in the Villa Tanit (which she named after the Carthaginian goddess in *Salammbô*).

Contained in about forty folios and loosely arranged in imperfect alphabetical order, the material received its first publication the following year as an Appendix to what Flaubert believed to be his masterpiece, *Bouvard et Pécuchet*, a satire on the futility of human knowledge and the ubiquity of mediocrity. In 1913, thirty-three years after his death, the *Dictionnaire* was first published as a separate volume, together with an exhaustive analysis by Ferrère.

The latest edition appeared in 1951, this one scrupulously revised and edited by Jean Aubier, who clarified a number of doubtful entries in Ferrère, omitted two of the original articles as obscure, and introduced a great

quantity of new material brought to light in the public library of Flaubert's home town.

Despite the foregoing attempts to acquaint the French literary public with this extraordinary work, the mordantly malicious sarcasm of its pages is still largely unknown to a people with a taste for the fresh and the new.

The Present Edition

In editing this, the first English translation of the *Dictionnaire des Idées Reçues*, we have utilized all available French sources in order to give this highly significant work of Flaubert to the English-speaking world in a definitive text. Thanks partly to the excellent Preface of its first French editor, we were able to trace the source of this work in Flaubert's mind and the relation it bore to his character and to his fiction. Like M. Ferrère, we believe that a sketch of these points will enhance the reader's enjoyment of the *Dictionary*, and for the details we refer him to the concluding section of the present edition.

Meanwhile, as a guide in approaching this volume, we wish to make the following points absolutely clear:

1. It will be a natural reaction on the reader's part if he recoils with the thought: 'Can this be Flaubert speaking? Can these absurdly ludicrous clichés come from the mind of the master?' In answer, we would stress that it must be remembered throughout the book that *the 'definitions' are not Flaubert's own banalities, but those which he has preserved as representing typical bourgeois conversational reactions of the day to each of the ideas*

enumerated. As Ferrère puts it: 'The Dictionary was conceived by Flaubert as a formidable prosecutor's address directed against modern society, its scandalous injustice, and the culpable ignorance it concealed under the banalities of conversation. This prosecution, furthermore, was to be presented in a very skilful fashion: simple enunciation, without commentary, of the "accepted" enormities would suffice to condemn them and at the same time the society that "accepts" them.' In Flaubert's own words, the dictionary as he planned it was to contain '*everything that it is necessary to repeat in society in order to pass for a well-mannered and agreeable person*'.

2. After some of his definitions Flaubert inserts the parenthetical phrase, 'obsolete idea', in mocking imitation of the style of a conventional dictionary. It was his way of indicating that the particular platitude had been parroted by a former generation of bourgeois and was now succeeded by a fresh cliché.

3. *Material within brackets* [thus] *is not by Flaubert.* As will immediately be obvious, these are the translator's notes and commentaries – inserted not out of presumptuousness but because English-speaking readers of today might well draw a blank at many allusions that were clear to a Frenchman of nearly a century ago.

E. J. F.

A DICTIONARY OF PLATITUDES

Vox populi, vox Dei.
— Wisdom of Nations

It can be assumed that every popularly held idea, every accepted convention, is a piece of stupidity, for it has been approved of by the majority.
— Chamfort: Maxims

ABELARD *No point in having the slightest idea about his philosophy, or even to know the titles of his works. Make a discreet allusion to Fulbert's mutilation of him. Tomb of Héloïse and Abelard: if someone proves to you that it is false, exclaim: 'You are taking away my illusions.'*
[*The tragic love story of Pierre Abelard (1079–1142), philosopher and theologian, for Héloïse is a familiar one. After her uncle Fulbert, who disapproved of their secret marriage, had some hirelings mutilate Abelard, the frustrated lover withdrew to a monastery. Persecuted in his remaining years, he was convicted of heresy and died on his way to Rome to make his own defense. Héloïse, then the prioress of the Paraclete, buried him in the oratory there, and twenty years later was herself interred beside him.*]

ABSALOM *If he had worn a wig, Joab would not have been able to kill him. Facetious name to apply to a bald friend.*

ABSINTHE *An extra-virulent poison: one glass, and you are dead. Journalists drink it while they write their articles. Has killed more soldiers than the Bedouins.*

ACADEMY OF MUSIC *It is indispensable to buy season-tickets for the Academy of Music.*

ACCIDENT *Always deplorable or regrettable (as if one could ever find misfortune a thing to rejoice about . . .).*

ACCOUCHEMENT *A word to avoid; substitute 'event'. 'On what date do you expect the event?'*

ACHILLES *Say 'light-footed Achilles'; this suggests that you have read Homer.*

ACTRESSES *The ruination of young men of good family. Are frightfully lewd, surrender themselves to orgies, gulp down millions, end up in the poorhouse. Pardon, some of them are respectable matrons!*

ADMIRAL *Always brave. Swears only by 'a thousand gun-ports!'*

AGRICULTURE *One of the breasts of the State (the State is of masculine gender, but that makes no difference). One should encourage it. Is short of hands.*
[Sully, minister of Henry IV, first described grazing and husbandry as 'the breasts of the State'.]

AIR *Always mistrust draughts. Invariably, the weather front is in contradiction to the temperature; if the latter is warm, the former is cold, and vice versa.*

ALABASTER *Is used to describe the most beautiful portions of the female anatomy.*

ALBION (ENGLAND) *Always preceded by white, perfidious, matter-of-fact. Napoleon almost effected its conquest. Praise it: England the free.*
[*In 1803 Napoleon I used the phrase, 'perfidious Albion', which was thereafter taken up by the French press at the collapse of the Peace of Amiens.*]

ALCIBIADES *Famous for the tail of his dog. A type of libertine. Knew Aspasia.*
[*Handsome Athenian playboy aristocrat, Alcibiades (450–404 B.C.) was a friend of Socrates and the nephew of Pericles, with whose consort, Aspasia, he was suspected of being intimate. Plutarch relates that he kept a large and magnificent dog. When all Athens expressed regret that he had had its principal ornament, a handsome tail, cut off, he replied: 'Just what I wanted has happened then. I wished the Athenians to talk about this, that they might not say something worse of me'* (Life of Alcibiades, *Dryden, translation*).]

ALCOHOLISM *The cause of all modern-day ailments* (*see* Absinthe *and* Tobacco).

ALLEGIANCE *A grave and high-flown insult to hurl at the head of a political opponent: 'Indeed, sir, a trusty liege you are to the Elysée's camarilla!' Is used only on the rostrum.*
[Under the Second Republic, Elysée was the name designating the government of Louis Napoleon, who resided in the historic Elysée Bourbon palace situated on the Champs Elysées. There previously, in 1815, Napoleon I had signed his abdication in favour of his son.]

AMBITION *Always preceded by mad when it is not noble.*

AMBITIOUS *In the country, any man who gets talked about. 'I'm not ambitious, not I' – indicates an egoist or a failure.*

AMERICA *A good example of injustice: Columbus discovered it but it gets its name from Amerigo Vespucci. If America had not been discovered, we would not have syphilis or phylloxera. Praise it nonetheless, especially if you haven't been there. Deliver a tirade on self-government.*

ANDROCLES *Refer to his lion in connexion with animal tamers.*
[On the authority of an eye-witness, Aulus Gellius (Athenian Nights) *tells of the friendly encounter in a Roman arena between the runaway slave Androcles and the lion he*

had befriended in his flight by removing a thorn from its paw.]

ANGEL *Sounds well in love and in literature.*

ANGER *Stirs up the blood; healthy to get angry once in a while.*

ANIMALS *Ah, if animals could talk! Some of them are more intelligent than men.*

ANTICHRIST *Voltaire, Renan . . .*
[*The former's reputation for being an infidel is signalized in the lines by William Cowper concerning the church built by the French philosopher on his estate at Ferney:*

' . . . He who, for the bane of thousands born,
Built God a church, and laughed His word to scorn.'

Joseph Renan (1823–90), leader of the French school of critical philosophy, was distrusted as being an unfrocked seminarist, because, finding himself too much under the domination of the Church in the evolution of his thought, he broke the last tie that bound him to the religious life by leaving the clerical school in which he was studying.]

ANTIQUES *Are always of modern manufacture.*

ANTIQUITY (*and everything referring to it*)
Unoriginal, boring.

ANTS *Good example to propose to a spendthrift. They suggested the idea of savings banks.* [*Flaubert is here alluding to La Fontaine's famous fable of 'The Ant and the Grasshopper.'*]

APARTMENT (BACHELOR'S) *Always in disorder, with feminine effects trailing here and there. Aroma of cigarettes. Extraordinary things are to be found in one.*

APLOMB *Always preceded by infernal or brazen.*

APRICOTS *We won't have any more of them this year* [*than last*].

ARCHIMEDES *Say, at mention of his name: 'Eureka! Give me a place to stand and I will move the earth.' There is also the screw of Archimedes, but one is not obliged to know what it is.*

[*Several stories about the great Greek mathematician-inventor (287–212 B.C.) are here purposely confused. The exclamation* Eureka *('I have found it') was made upon his discovery of the principle of hydrostatics, which enabled him to tell whether the gold crown of Hiero, tyrant of Syracuse, had been alloyed with silver. Archimedes' pioneering work in mechanics resulted in the statement about moving the earth. The less well-known water-screw was probably devised in Egypt as a means for irrigating the fields there.*]

ARCHITECTS *All of them imbeciles. Always forgetting about the staircase in houses.*

ARCHITECTURE *There are only four architectural orders. Naturally, you don't count Egyptian, Cyclopean, Assyrian, Indian, Chinese, Gothic, Roman, etc.*

ARM *To govern France, a strong arm is necessary.*

ARMY *The bulwark of society.*

ARSENIC *Is to be found everywhere (bring up case of Mme. Lafarge). Yet there are some nations that eat it.*
[*Marie Lafarge was convicted of poisoning her husband in 1840. Condemned to life imprisonment at hard labour, she maintained her innocence. Pardoned in 1852, she was regarded by many as the victim of circumstantial evidence.*]

ART *This leads to the poorhouse. What's the use of it anyway, since it has been replaced by mechanics, which works better and faster.*

ARTISTS *Are all dilettantes. Praise their disinterest in money matters (obsolete idea). Express surprise over the fact that they dress like everybody else (obsolete idea). They make heaps of money, but throw it out the window. Often invited to dine in town. A woman artist is definitely a whore. What artists do can't be called work.*

ASP *Creature familiar from Cleopatra's basket of figs.*

ASSASSIN *Always cowardly, even if he has been intrepid and audacious. Less blameworthy than an arsonist.*

ASTRONOMY *Wonderful science! Is useful only to the navy. In this connexion, laugh at astrology.*

ATHEIST *A nation of atheists could not survive.*

AUTHOR *One must 'know authors'; no point in knowing their names.*

BACCALAUREATE DEGREE — *Inveigh against.*

BACHELORS — *All egotists and rakes. They should be taxed. Are heading for a sorry old age.*

BACK — *A slap on the back may make you consumptive.*

BALDNESS — *Always precocious, is caused by loose living during one's youth or by entertaining lofty thoughts.*

BALLOONS — *Eventually we will travel to the moon in balloons. But the time when they can be guided is not close at hand.*

BANDITS — *Always ferocious.*

BANKERS — *All rich. Pirates, sharks.*

BANQUET — *The most complete cordiality never fails to prevail. Guests take away the nicest memories*

of them, and they never part without having agreed upon meeting again the following year. A wit should quote:

'An ill-fated guest at the banquet of life . . .'

[*The quoted cliché, which is also common in English, is from a popular poem,* Adieux à La Vie, *by the minor French poet and panegyrist of Louis XV, Nicholas Joseph Gilbert (1751–80).*]

BARBER *Going to the* frater, *to Figaro's. The barber of Louis XI. In olden days he used to bleed people.*

[*In the country villages of Normandy and elsewhere, the Latin word* frater, *'brother', is still used to designate a barber, possibly reminiscent of the times in which monks performed this service and that of blood-letting. The advisers of Louis XI (1423–83) were mostly men of the middle class, among them his barber, Olivier le Dain.*]

BARNSTORMER (THEATRICAL) *Always preceded by vile.*

BARQUE *Every little boat that carries a woman. 'Come aboard my barque!'*

BASES OF *Namely: property, family, religion, law-abidance. Fly into a passion if anyone attacks them.*

BASILICA *A stately synonym for a church. Is always impressive.*

BASQUES *The fastest runners.*
[*The light-footed grace and endurance of this race of shepherd-warriors living in the western Pyrenees of France and Spain are so celebrated as to be recorded in the French phrase,* courir comme un Basque, '*to run like a Basque*'.]

BATTLE *Always bloody. There are always two victors, the winner and the loser.*

BAYADERE *Word that overpowers the imagination. All Oriental women are bayaderes* (*see* '*Odalisques*').

BEAR *Is generally called Martin. Cite the anecdote about the veteran who, noticing a watch that had fallen into a bear's pit, went down into it and was devoured.*
[*Martin is the generic name of all the trained bears in French menageries, as we often refer to the brown bear as* '*Bruin*', *the name of the one in* Reynard the Fox.
Numerous anecdotes of the type mentioned here exist in French folk literature, enough to account for a whole dynasty of '*Martins*', *who pounced on imprudent persons attracted into their pits by greed for something valuable they fancied to see lying there.*]

BEARD *A sign of strength. Too long a beard causes baldness. Useful for protecting neckties.*

BED-RIGHTS *Do not believe they ever existed.* [*Flaubert is referring to the barbarous medieval* ius primae noctis, *the 'right of the first night', according to which seignorial prerogative the nuptial beds of newly married vassals were entered first by their liege lords. The French phrase is* droit de jambage, *signifying that unless the young husband paid his lord an acceptable ransom, the latter possessed the 'leg right' to visit the bride before her groom did.*]

BEDROOM *In an ancient castle: Henry the Fourth always spent a night in it.*

BEER *You mustn't drink it, it'll give you a cold.*

BEETHOVEN *Swoon whenever one of his works is played.*

BELLY *Say abdomen in the presence of women.*

BIBLE *The oldest book in the world.*

BILL *Always too high.*

BILLIARDS *A high-class game. Indispensable in the country.*

BIRD *Express the wish you were one, and say with a sigh: 'Ah, for wings! Wings!' Mark of a poetic soul.*

BLACK *Always 'as black as ebony'. Also, 'as black as a jay' (instead of 'jet').*

[*This confusion is due to the fact that the French word for* 'jay', geal, *is pronounced similarly to the word for* 'jet', jais.]

BLONDES *'Hotter' than brunettes* (*see* Brunettes).

BLOOD-LETTING *Have yourself blood-let in the spring.*

BLOOD PUDDING *Symbol of conviviality in homes. Indispensable on Christmas Eve.*

BLOTCH *Sign of good health* (*see* Pimples).

BLUESTOCKING *Contemptuous term to designate any woman who is interested in intellectual matters. Quote Molière in support:* 'Our fathers, on this point, were very sensible, who said that a woman always knows enough as long as her mind rises to the level of knowing a doublet from a pair of breeches.'
[*From* The Learned Ladies (*Van Loun translation*).]

BLUNDER *'It's worse than a crime, it's a blunder'* (*Talleyrand*). *'There are no blunders left for us to make'* (*Thiers*). *These two sentences should be uttered with a profound look.*
[*Pronouncing a moral wrong as a political blunder, Talleyrand was referring to the execution of the Duc D'Enghiens* (*1804*), *French noble and scion of the house of Condé, who had fled from France during the Revolution. Later seized in Baden by secret*

police, he was brought to trial before Napoleon, condemned and shot for bearing arms against his country. Napoleon's apologists tried to pin the blame for this act of murder on Talleyrand in later years.— Thiers' statement was made to Eugene Rouher, Premier under Napoleon III, after Rouher's attempted defense of his sovereign's foreign policy, which had aided the aggrandizement of Prussia at the expense of Austria.]

BOARDING SCHOOL — *Use the English phrase if it is a* pensionnat *for distinguished young ladies.*

BODY — *If we knew how our bodies are made, we would not dare make a move.*

BOILED BEEF — *It's wholesome. Inseparable from the word soup: soup and boiled beef.*

BOOK — *Whatever it deals with, always too long.*

BOOK-CASE — *Always have one in your house, especially if you live in the country.*

BOOTS — *In midsummer, never forget to refer to the boots of gendarmes or the shoes of letter-carriers (permitted only in the country, in the open air). One is not well shod without boots.*

BREAD — *One can't imagine all the rubbish there is in bread.*

BREATH *Having a strong-smelling one gives you an air of distinction. Don't refer to the flies, but contend that it comes from the stomach.*

BRETONS *All nice people, but stubborn.*
[*The ancient Bretons, being of Celtic origin, represented a linguistic and racial island set among neighbours from whom they differed in idiom, customs, and culture. Until fairly recent times their books and periodicals were printed in the dialect they spoke, and in thus preserving the purity of their descent they seemed 'stubborn' to other Frenchmen.*]

BRONZE *The metal of antiquity.*
[*A pun is intended. In French,* airain, *our 'brass', is the poetical word for 'bronze', and ignorant people believe that it was different from modern-French* bronze, *that it was worked in antiquity only and is no longer extant. Contrariwise, in English the term 'bronze' implies a product superior in some way or other to the related word 'brass'.*]

BROOCH *Should always contain a lock of hair or a photograph.*

BRUNETTES *'Hotter' than blondes* (*see* Blondes).

BUDDHISM *'False religion of India'* (*definition in Bouillet Dictionary, 1st edition*).
[*Nicolas Bouillet (1798–1864), professor,*

historian, and lexicographer, was the author of the Dictionnaire Universal d'Histoire et de Géographie, *a superficial, often inaccurate work that did not merit the vogue and the authority suggested by the name of its author. Replete with lacunas and errors, it nonetheless secured the special approval of the University of Paris and of the archbishop of the same city.*]

BUDGET *Never balanced.*

BUFFON *Put on cuffs in order to write.*
[*Buffon's* Natural History *in forty-four volumes was a highly regarded work of the eighteenth century.*]

BULL *The father of the calf. The ox is only its uncle.*

BURIAL *Too often hasty: relate stories about corpses that devoured their own arms to appease their hunger.*

BUSINESS *Takes precedence over everything. A woman should avoid mentioning her own. Is the most important thing in life. It's everything.*

BUTCHERS *Are formidable in revolutionary periods.*
[*In the fifteenth century butchers formed an important guild in Paris, where they played an influential part in the civil strife.*]

CAMARILLA *Express indignation when this word is uttered.*

CAMEL *Has two humps and the dromedary only one. Or perhaps the camel has one hump and the dromedary two (this mixes people up).*

CANDOR *Always charming. One is either full of it or doesn't have a grain of it.*

CANNONADE *Causes the weather to change.*

CANNON BALL *The wind set up by a cannon ball causes blindness.*

CARBUNCLE *See* Pimples.

CARRIAGES *More convenient to rent than to own one: that way one doesn't have the bother about the servants, or the horses that are always sick.*

CARTHUSIAN MONKS *Spend their lives manufacturing chartreuse, digging their own graves, and uttering: 'Brother, we shall die.'*

CARTRIDGE POUCH — *Case enclosing a marshal's baton.* [*Napoleon I had said that every French soldier carried a marshal's baton in his cartridge pouch, meaning that the most humble trooper could, through merit and bravery, be raised to the highest rank, just as under the* Ancien Régime *such soldiers had been elevated to the nobility.*]

CAT — *Cats are treacherous. Call them parlor tigers. Cut their tails to prevent staggers.*

CATHOLICISM — *Has had a very beneficial influence on the arts.*

CAUGHT IN THE ACT — *Say instead,* in flagrante delicto. *Used only in connexion with cases of adultery*

CAVALRY — *Nobler than the infantry.*

CAVES — *Customary abode of thieves. Are always swarming with snakes.*

CEDAR TREE — *The one in the Botanical Gardens was taken there in a hat.*

CELEBRITY — *Celebrities: concern yourself with the most minute details of their private lives, so as to be able to disparage them.*

CENSORSHIP (OF THE PRESS) — *Useful, no matter what one says.*

CERUMEN *Be careful not to remove it, as it prevents insects from entering your ears.*
[*Flaubert then cites a French pun of the day, identifying cerumen as* cire humaine, *'human wax'.*]

CHAMBERMAIDS *Prettier than their mistresses. Know all their secrets and divulge them. Always seduced into shame by the scion of the household.*

CHAMPAGNE *Distinctive feature of a formal dinner. Pretend to abhor it, by asserting 'it isn't really wine'. Provokes enthusiasm among the lower classes. Russia consumes more of it than France. Must be credited for spreading of French civilization throughout Europe. During the Regency, people did nothing but drink it. No, people don't drink it, they 'toss it off'.*

CHARACTER REFERENCE *Protection for families and relatives. Is always favourable.*

CHATEAUBRIAND *Known chiefly for the steak-dish which bears his name.*
[*Vicomte François de Chateaubriand (1769–1848), statesman-writer, fought in the Royalist army during the Revolution, after which he became an émigré to England. Successively supporting Napoleon and the Bourbon cause, he was Minister of Foreign Affairs for his country in 1823 and 1824.*

Some of his writings are said to mark the beginning of the romantic movement in French literature.]

CHEESE *Quote the aphorism of Brillat-Savarin: 'A dessert without cheese is a beautiful woman with only one eye.'*
[*Anthelme Brillat-Savarin (1755–1826), politician and gastronome, wrote several books on political economy and law, but is most famous for his* Physiology of Taste, *a manual on the art of dining.*]

CHESS *Symbol of military tactical skill. All great commanders were good at it. Too serious to be called a game, too futile to be called a science.*

CHESTNUT *Female of the marron.*
[*Untranslatable pun. In French,* châtaigne, *a sweet chestnut, is feminine, and* marron, *horse chestnut, is masculine.*]

CHIAROSCURO *One doesn't know what it is.*

CHILBLAIN *Sign of good health: comes from warming yourself when you are cold.*

CHILDREN *Affect a lyrical tenderness for them, when there are people around.*

CHIMNEY *Always smokes. A topic to argue about when one talks about heating.*

HIMNEY SWEEP *The swallow of winter.*

CHOLERA *Melons cause cholera. One cures oneself of it by taking plenty of tea with rum.*

CHRISTIANITY *Set slaves free.*

HRISTMAS-EVE SUPPER *It's the blood pudding that makes Christmas-Eve supper.*

CIDER *Spoils the teeth.*

CIGARS *When government-made, 'they all stink'. The only good ones are smuggled in.*
[*In France, the production of tobacco is under government supervision and its sale is a monopoly of the State.*]

CLARINET *Playing one makes you blind. Ex.: all blind men play the clarinet.*

LASSICS (THE) *One is supposed to be acquainted with them.*

CLOAK *Always the color of the wall in gallant escapades.*

CLOGS *A wealthy man who had a hard start in life always came to Paris with clogs on.*
[*To say of a man that he came to the capital wearing shoes with the thick wooden soles of a peasant is to signify that he started from scratch and acquired a fortune in the Algeresque way.*]

CLOTH *Every piece of cloth comes from Elbeuf.* [*Elbeuf is a large center for the manufacture of cloth, eighty miles from Paris.*]

CLOWN *Has had dislocated limbs since childhood.*

CLUB *Irritating topic for conservative people. Confusion and argumentation over the right way of pronouncing that* [*English*] *word.*

COBBLER Ne sutor ultra crepidam.
['*Let the cobbler stick to his last*' (*from Pliny the Elder's* Natural History), *XXXV*, 84.]

COFFEE *Imparts wit. Tasty only when it comes from Le Havre. At a formal dinner, should be taken standing. Sipping it unsweetened, very fashionable, suggests you have lived in the Orient.*

COGNAC *Very harmful. Does very well in some diseases. A regular glass of cognac never does any harm. Taken on an empty stomach, kills the worm in your stomach.*

COITUS – COPULATION *Words to be avoided: Say: 'They had relations . . .'*

COLD *Healthier than heat.*

COLLEGE (LYCÉE) *Nobler than boarding-school.*

COLONIES (OUR) *Put on a gloomy face when they are referred to.*

COMAS *Some of them have been known to last for years.*

COMB (LARGE-TOOTHED) *Makes the hair fall out.*

COMEDY *In verse, is no longer suitable to our time. Show respect, however, for high-class comedy.*
Castigat ridendo mores.
[*'He (the comedy-writer) corrects men's ways by laughing at them.'*]

COMETS *Make fun of people who used to be afraid of them.*

COMFORT *Valuable modern invention.*

COMMERCE *Debate to determine which is nobler, commerce or industry.*

COMMUNION (SACRAMENT) *One's first communion: the finest day in one's life.*

COMPASS *Your vision is accurate when you have one in your eye.*
[*Refers to a familiar French idiom, 'to have a compass in one's eye', that is, to see clearly.*]

COMPETITION *The soul of business.*

CONCERT *Fashionable way of killing time.*

CONCESSIONS *Never make any. They were the ruin of Louis XVI.*
[*Though he began his reign under good*

auspices, with Turgot in charge of the disorganized national finances, Louis XVI (1754–93) was obliged to yield to the pressure of the vested interests that demanded an end to treasury reforms. Further resistance to reform resulted in the dismissal of Necker. Another concession, this one to Marie Antoinette, authorized the extravagance that brought on the Revolution and forced him to swear to maintain the constitution then being drafted. All his concessions, however, were so long delayed that they seemed like surrender till execution was the final price he had to pay for his reign.] .

CONCILIATION *Always preach it, even in a case of irreconcilable contraries.*

CONCUPISCENCE *Clergyman's word to express carnal appetite.*

CONFECTIONERS *All residents of Rouen are confectioners.* [*Sugar confections are an important product of Rouen.*]

CONFLAGRATION *A spectacle to watch.*

CONSERVATIVE *Pot-bellied politician. 'You narrow-minded conservative!'– 'Yes, sir, there must be people of limited vision to take care of the reckless.'*

CONSPIRATOR *Conspirators always have the crazy habit of entering their names on a list.*

CONSTIPATION — *All men-of-letters are constipated. Influences political convictions.*

CONTRALTO — *One doesn't know what this is.*

CONVERSATION — *Politics and religion must be kept out of it.*

CONVICTS — *Always have that gallows-bird look. All very skilful with their hands. In jail you come across some men of genius.*

COPAIBA — *Pretend you don't know its use.* [*Copaiba is a medicinal stimulant and diuretic.*]

CORN (ON THE FEET) — *Forecasts changes of weather more accurately than a barometer. Very dangerous when it is improperly cut off; cite examples of frightful accidents.*

CORSET — *Prevents child-bearing.*

COSSACKS — *Eat candles.*

COTTON — *Is useful chiefly in one's ears.*

COUNCIL OF TEN, THE — *Nobody knows what it is, but it was formidable! Deliberated with masks on. Still shiver when mentioning it.* [*This was the supreme tribunal composed of ten nobles and formed in Venice in 1335. All cases of conspiracy and of offenses against public morals came within its fast-working*

and extensive criminal jurisdiction. Its orders in the realm of foreign affairs overrode even those of the Senate, and it also had its own department of war.]

COUNTERFEITERS *Always do their work underground.*

COUNTRYSIDE *People in the country better than those in cities: envy their lot.*

COUNTRY SQUIRES *Hold them in the most supreme contempt.*

COUSIN *Advise husbands to beware of the young cousin.*

CRAB *Female of the lobster.*

CRAWFISH *Moves backwards. Always refer to a reactionary as a crawfish.*

CREOLE *Lives in a hammock.*
[*An innuendo may be here intended about the character of Josephine, herself a Creole. In 1890 Napoleon had divorced his languid, shallow, and extravagant wife for 'reasons of state'.*]

CRITIC *Always prominent. Besides, reputed to know everything, to be aware of everything, to have read everything and seen everything. When one displeases you, call him Aristarchus, or a eunuch.*
[*Aristarchus (200–150 B.C.) was the famous*

Alexandrian grammarian and one of the most severe of ancient literary critics.]

CROCODILE *Counterfeits children's cries in order to lure men.*

CROSSBOW *Excellent opportunity to tell the story of William Tell.*

CROWD *Always has good instincts.* Turba ruit *or* ruunt. *The vile multitude (Thiers).*

'*The temple portico with garlands gay*
Could not contain the crowd of the devout.'

[*Conversation over the Latin phrase ('The crowd rushes') would be as to whether the verb ought to be singular or plural. – Louis Adolphe Thiers (1797–1877), historian-statesman under Louis Philippe, was the first President of the Third Republic. His description of the masses involved in the civil disorders of the day – in language which even the highest nobility would not have dared to use – was strange coming from the son of a Marseilles locksmith supposedly dedicated to democracy. – The verses, from Racine's* Athalie, *are given in the translation by Robert Bruce Boswell in* Poetic Drama *(Modern Age Books, 1941).*]

CRUCIFIX *Most becoming in a bedchamber or on the scaffold.*

CRUSADES *Were profitable to the trade of Venice.*

CUCKOLD *Every wife should make her husband one.*

CUDGEL *Mightier than the sword.*

CUISINE (FOOD) *In a restaurant: always constipating. Home-style: always wholesome. In the south: too spicy or all cooked in oil.*

CUJACIUS *Inseparable from Bartolus; nobody knows what they wrote, but this doesn't matter. Say to every law student: 'You are imprisoned in Cujacius and Bartolus.'*
[*Cujacius, originally Jacques Cujas, was a sixteenth-century French jurist and the chief representative of the historical school in the teaching of law. Among other such standard authorities was the fourteenth-century Italian jurist Bartolus, or Bartolo.*]

CURAÇAO *The best comes from Holland, since it is made at Curaçao, one of the Antilles.*

CURLS *Not becoming to a man.*

CUSTOMS DEPARTMENT *One must rebel against it and cheat it* (see Octroi).

CYPRESS *Grows only in graveyards.*

CZAR *Pronounce 'tsar' and every now and then 'autocrat'.*

AGUERREOTYPE *Will take the place of painting (see* Photography).
[Louis Daguerre (1789–1851) communicated his discovery of the daguerreotype to the Academy of Sciences in 1839.]

DAMASCUS *Only place where they know how to make swords. Every good blade is from Damascus.*

DANCE *People don't dance any more, they walk.*

DANTON *'We must dare, and again dare, and forever dare.'*
[Georges Jacques Danton (1759–94), who wielded great influence in many decisive episodes of the French Revolution, was a master of commanding phrase. The close of this speech delivered before the Assembly on September 2, 1791, has become a French proverb: 'The tocsin which is being sounded, far from being a signal of alarm, is one of attack on the enemies of the State. To vanquish them, we must dare, and again dare, and forever dare, until France is saved.']

DARWIN *The man who said that we are descended from the ape.*

DAY *There are the days on which 'the Mr.' is at home, the barber's day, the doctor's day, etc. There are also 'the Mrs.' days, which they call critical at certain times each month.*

DAYDREAMS *Lofty ideas one does not understand.*

DEBAUCHERY *Cause of all the diseases of bachelors.*

DECORUM *Imparts prestige. Appeals to the imagination of the masses. 'We need it! We need it!'*

DEFEAT *Is suffered, and it is so complete that no one survives to bear news of it.*

DEFRAUD *To defraud the customs officer is not dishonest, it is a proof of one's cleverness and political independence.*
[*See* Octroi *for tax in question.*]

DEICIDE *Express indignation against, though the crime is not frequent.*

DEMOSTHENES *Never delivered a speech without having a pebble in his mouth.*
[*Ancient biographers tell how the great Athenian orator (384–322 B.C.) overcame a speech impediment and trained himself as an orator by projecting his voice, handicapped by a mouthful of pebbles, against the roar of the breakers on the shore.*]

DENTISTS *All liars. Make use of 'steel balm' [the forceps]. They are also thought to be chiropodists. Call themselves surgeons, just as opticians call themselves engineers.*

DENTURE *Third teething. Be careful not to swallow it in your sleep.*

DEPURATIVE *Is taken in private.*

DEPUTY *To be one, the height of glory. Thunder against the Chamber of Deputies. Too many windbags in the Chamber. They don't do anything.*

DERBY *Race track word. Very fashionable.*

DESCARTES Cogito, ergo sum.
[*The fundamental principle of the philosophy of* René Descartes (*1596–1650*) *is expressed in the words, 'I think, therefore I am.'*]

DESERT *Produces dates.*

DESPATCH *Sounds more important than 'letter'.*

DESSERT *Express regret that songs are not sung during it any more. Virtuous people scorn it: 'No! No! No pastry! Never any dessert!'*

DEVOTION *Complain about the lack of it in other people. 'We are far inferior to dogs in this respect.'*

DIAMOND *Some day they will know how to make one. And to think that it's nothing but coal! If we found one in its crude state, we wouldn't even pick it up!*

DIANA *Goddess of the Chase.*
[*Flaubert's piquant definition is an untranslatable pun.*]

DICTIONARY *Say of it: 'Is intended just for ignoramuses.' – Rhyming Dictionary: Use one? For shame!*

DIDEROT *Always followed by D'Alembert.*
[*The two men were collaborators on the composition of a twenty-eight-volume* Encyclopedia, *q.v.*]

DILETTANTE *Man of substance, season-ticket subscriber to the Opera.*

DIMPLES *One must always say to a pretty girl that she has Cupids lodged in her dimples.*

DINNER *Formerly people dined at noon, now they eat at impossible hours. Our fathers' dinner was our lunch, and our lunch was their dinner. When dinner is so late that it should not be called dinner, call it supper.*

DIOGENES *'I am looking for a* man . . . *Get out of my sunlight.'*
[*The Greek Cynic and misanthrope (412–323 B.C.) illustrated the fruitlessness of his*

search by roaming, in broad daylight and with a lantern in his hand, among the degenerate Athenians of his time.]

DIPLOMA *Symbol of learning. Doesn't prove a thing.*

DIPLOMACY *Fine career, but bristling with difficulties, full of mysteries. Appropriate only for people of noble birth. Profession vague in meaning, but ranking above commerce. A diplomat always has shrewdness and insight.*

'DIRECTORY', THE *The scandals of the Directory. 'At that time honor had taken refuge in the army.' Women in Paris walked around completely naked.*
[*In the latter stages of the French Revolution the Directory was the name given to the body of five directors who held executive power from October 1795 until November 1799. It was a time of chronic disquiet, moral license, and military triumph, as Napoleon's armies pillaged Italy, Austria, and Egypt.*]

DISSECTION *An insult to the majesty of death.*

DIVA *All prima donnas must be called 'Diva'.*

DIVORCE *If Napoleon hadn't gotten a divorce, he would still be on the throne.*

DOCTOR *Always preceded by good. Is a genius as long as you trust him, but just a fool as soon*

as you fall out. All materialists. 'The reason is, one does not find faith at the end of a knife.'

DOCTRINAIRES *Despise them. Why? One doesn't quite know.*
[*The Doctrinaires were members of a political party which appeared during the Bourbon restoration and which lasted from about 1815 to 1830. Believing in a limited monarchy, one accompanied by national representation, they were opposed to both the extremes of the ultraroyalists and those of the revolutionists. François Guizot, later Premier of France (1840–48), was one of their leaders.*]

DOCUMENT *Always of the greatest importance.*

DOG *Created expressly to save its master's life. Dogs are man's best friend.*

DOGE *Married the sea. Only one of them is known: Marino Faliero.*
[*Faliero, convicted and executed for conspiring the murder of Venetian patricians, was the subject of a tragedy by Casimir Delavigne, nineteenth-century poet and playwright of national status in France.*]

DOLMEN *Is connected with the ancient French. Stone that was used by the Druids to offer sacrifice. They are to be found only in Brittany. No more is known about them.*

DOLPHIN *Carries children on its back.*
[*Dolphins' apparent relish for human society has caused all kinds of fabulous stories to be told about them. Flaubert is probably alluding to the following one, familiar to French readers from the account of it told by Pliny. In gratitude for some bread which a child had thrown it, a dolphin carried its young benefactor across the Lucrine lake every day, to spare it the necessity of walking around it to get to school, and waited for him on the far shore for the return trip. After this intimacy had lasted for several years, the child died. When told the news (nobody explains how), the dolphin too succumbed of grief. Another similar story of a dolphin doing taxi service for a child who had befriended it is told by Pausanias.*]

DOME *Tower of architectural design. Express astonishment that it can stand all by itself. Mention two of them: that of the Invalides, and that of St. Peter's in Rome.*

DOMICILE *Always inviolable. Nevertheless, Justice and the Police break into it at their will. – I return to my Penates. I go back to my Lares.*

DOMINOES *The tipsier you are, the better you play them.*

DORMITORIES *Always spacious and well-aired. Better than private rooms with regard to pupils' morality.*

DOUBT *Worse than negation.*

DRAWING (THE ART OF) — *Comprises three things: line, grain, and fine stippling; correct contour, too. As for correct contour, there is only one master who imparts it.* (Christophe.)
[*Flaubert is probably alluding to Joseph Christophe (1664–1748), French painter, whose works adorned most of the imperial residences. One of them, 'The Baptism of the Dauphin', covered an entire wall in the Queen's salon at Versailles, and forty-two others were presented to the Louvre in 1862. Though a member of the Academy, he was criticized by Larousse for the weak and heavy draughtsmanship that characterizes most of his work, the* Grand Dictionaire *further deplores that in the first half of the nineteenth century the teaching of drawing in French schools was limited to a single hour a week, during which time the only elements of the art presented were those of outline-drawing and hatching of lines for shadow effect. The result among the people was a profound ignorance of the first principles of art and art appreciation, an ignorance which did not prevent them, however, from expressing 'authoritative' opinions about art objects in general.*]

DRESS-COAT — *One must say 'frock coat' except in the proverb, 'Habit doesn't make the monk', in which case one must say 'frock'. In a small town, is the last word in formality and fuss.*

DUCKS — *All come from Rouen.*

[*Those from Rouen were a breed of domesticated wild ducks. Popular because of their size and the delicacy of their meat, they were also easy to fatten and so in demand by the goose-liver industry.*]

DUEL *Thunder against. Is no proof of courage. Prestige of the man who has fought a duel.*

DUNGEON *Always frightful. The straw in one is always damp. So far, no one has found any of them delightful.*

DUPE *Better to be a swindler than a dupe.*

DUPUYTREN *Famous for his pomade and his museum.* [*Baron Guillaume Dupuytren (1777–1835), French surgeon, anatomist, and inventor of surgical instruments, had one of the largest practices of modern times, amassed a fortune. He endowed the anatomical chair in the École de Médecine, established a benevolent institution for destitute doctors and a museum for objects of pathological anatomy, as well as being associated with a pomade.*]

DUTIES *Demand them of others, stay free of them yourself. Other people have duties toward us, not we toward them.*

DWARF *Tell the story of General Tom Thumb, and if you have shaken his hand, say so with pride.*

EARLY RISER *to be one proves one is virtuous. If you go to bed at 4 a.m. and get up at 8, you are lazy, but if you retire at 9 p.m. and rise at 5 in the morning, you are active.*

EARTH *Speak of the four corners of the earth, since it is round.*

EBONIST *Artisan who works chiefly with mahogany.* [*This word signifies in French a workman in the style of cabinet-making practised by the great André Boulle. Though ebony was the wood used by him, it was later supplanted by mahogany and other precious woods, but the occupational name 'ebonist' was retained.*]

ECHO *Mention those at the Pantheon and at Neuilly bridge.*
[*Designed by Jacques Soufflot, architect of Louis XV, begun in 1764, and consecrated to the patron of Paris, St. Genevieve, the Pantheon was secularized during the Revolution and dedicated to the great men of the nation. Early visitors to the*

incompleted building described the echoing of even the faintest sounds under the gigantic dome. The beautiful stone bridge over the Seine at Neuilly, suburb of Paris near the Bois de Boulogne, was designed by Perronnet and begun in 1772. Two hundred and fifty meters in length, it is supported by five arches, which are also famous for the reverberation of sounds beneath them.]

ECLECTICISM *Thunder against it, as being an immoral philosophy.*
[*Flaubert is alluding to the popular hostility toward the school of philosophical eclecticism opposed to the doctrine of Church authority and promulgated by Victor Cousin.*]

ECONOMICS *Heartless science.*

ECSTASY *Always sheer.*

EDUCATION *Let people believe you have received a good one. The lower classes don't need any to make a living.*

EGG *Starting-point of a philosophical discussion on the genesis of beings.*

ELEPHANTS *Are known for their good memory, and worship the sun.*

ÉMIGRÉS *Made a living by giving guitar lessons and mixing salads.*

EMIR *Used only when speaking of Abd-el-Kader. [Abd-el-Kader was the nineteenth-century Arab leader and emir of Mascara, who united many tribes in opposition to the French. Defeated in several contests with them, this emir, or 'chieftain', was imprisoned (1847) and later freed by Napoleon III (1852).]*

EMPIRE *'The Empire means peace.' (Napoleon III.) [No sooner had he uttered these words than Louis Napoleon proceeded to involve his country in the Crimean War and another one in Italy.]*

EMPRESSES *All beautiful.*

ENAMEL *The secret of it has been lost.*

ENCYCLOPEDIA *Laugh at it out of pity, as at an old-fashioned piece of work, and even thunder against it.*
[Flaubert is here referring to the monumental work by Diderot and D'Alembert (see Diderot*). On the eve of the Revolution it helped in large measure to disseminate ideas that were new and 'liberal', and so became a target for attack by the bourgeois mind at a later date.]*

ENGINEER *The best career for a young man. Knows all the sciences.*

ENGLISH GARDENS *More like Nature than French ones.*

[*English landscape gardens, first introduced in the eighteenth century, are here compared with those in the French fashion, the most famous of which is that at Versailles. The English gardens, composed of irregularly arranged groves of trees and of winding alleys, studded with rocks, miniature waterfalls, and even false ruins, seemed more natural than the rectilinear and disciplined formal gardens found in France.*]

ENGLISHMEN — *All rich.*

ENGLISHWOMEN — *Express surprise that they have such pretty children.*

ENTHUSIASM — *Can be provoked only by the return of the Emperor's ashes. Though it is always beyond description, for two columns the newspaper speaks of nothing else.* [*See* Esplanade.]

EPACT, GOLDEN NUMBER, DOMINICAL LETTER — *On calendars, one doesn't know what it is.* [*Refers to three methods of fixing the date of Easter in almanacs, according to the age of the calendar moon.*]

EPICURE — *Despise one.*

EPISTLES — *Literary field strictly limited to women.*

ERA (OF REVOLUTIONS) — *Always open, since every new government pledges itself to close it.*

ERECTION *Used only when speaking of monuments.*

ERUDITION *Scorn it as being the mark of a narrow mind.*

ESPLANADE *The only one is to be found in front of the Invalides.*
[*Known as the Esplanade-des-Invalides, this open, level, rectangular space in front of the home for war veterans built by Louis XIV was planted with trees along its sides by Napoleon I. In its center, in 1804, he had placed the lion of St. Mark, brought from Venice. In 1840, at the ceremony for the transfer of his ashes, platforms were erected for the seating of 36,000 spectators.*]

ETRUSCAN *All ancient vases are Etruscan.*

ETYMOLOGY *Nothing easier to find with the help of Latin and a little reflection.*

EUNUCH *Never has any children . . . Fulminate against the* Castrati *of the Sistine Chapel.*

EVACUATIONS *Evacuations are often copious and always of a disagreeable nature.*

EVIDENCE *Blinds you, when it doesn't stare you in the face.*

EXASPERATION *Always at its highest pitch.*

EXCEPTION *Say that it proves the rule. Don't venture to explain how.*

EXECUTION (BY FIRING SQUAD) *Nobler than the guillotine. Rapture of the individual to whom this favor is granted.*

EXECUTIONER *Always hereditary.*

EXECUTIONS (BEHEADINGS) *Complain about women who go to watch them.*

EXERCISE *Protects against all diseases: always advise people to take some.*

EXHAUSTION *Always premature.*
[*Flaubert is alluding to the physiological exhaustion of men still young in years, but who have committed excesses, especially if they are bachelors.*]

EXPIRE *In general, is said only of newspaper subscriptions.*

EXPRESSION (FACIAL) *A pleasant expression is the safest of all passports.*

EXTINCTION *Is used only with reference to pauperism.*
[*Flaubert is alluding to a work written by Napoleon III before he became emperor, entitled* The Extinction of Pauperism.]

EXTIRPATE *This verb is used only with respect to heresies and corns.*

FACE *Mirror of the soul. Then some people must have a very ugly soul.*

FACTORY *Dangerous neighborhood.*
[*Flaubert's middle-class conservatives probably considered factories dangerous because they were located in the suburbs, the living quarters of the workers who fomented the Revolution of 1848 against Louis Philippe's bourgeois monarchy. See* Suburbs.]

FAÏENCE *More fashionable than china.*

FAITHFUL *Inseparable from friend and dog. Don't fail to quote the two verses:*

'Yes, since I find again a friend so true,
My fortune 'gins to wear another face . . .'

[*Racine,* Andromache, I, 1, *translated by Robert Bruce Boswell.*]

FAREWELLS *Put tears into your voice when referring to the farewells at Fontainebleau.*
[*On April 11, 1814, Napoleon, acceding to*

the pressure of his generals and marshals, signed his first deed of abdication. On the 20th, the sad farewells referred to were exchanged between him and his troops at Fontainebleau prior to his departure for Elba.]

FARM *When visiting a farm, one should eat only brown bread and drink only milk. If eggs are added, exclaim: 'Lord, how fresh they are! There's no danger of finding the likes of these in town.'*

FARMER *Always address him 'Squire So-and-So.' All farmers are well-off.*

FAT *Fat people don't have to learn to swim. Drive executioners to despair, their beheading being no easy job. Example: Du Barry.* [*Marie Jeanne, Comtesse du Barry, had grown so fat and flabby that at her execution on December 8, 1793, the knife of the guillotine at first refused to bite into the panting, heaving flesh of the terror-maddened and sobbing woman.*]

FATE *Exclusively romantic word. A man who casts the evil eye is said to be 'a man of fate'.*

FEAR *Lends wings.*

FELICITATIONS *Always sincere, earnest, cordial, etc.*

FELICITY *Always perfect. Should your maid be named Felicity, then she is perfect.*

FEMALE *Nôt to be used except in speaking of animals. Contrary to the state of affairs in the human species, the females of animals are less beautiful than the males. Examples: the pheasant, cock, lion, etc.*
[In France, it is very vulgar and indecent to apply this word to a woman.]

FENCING *Fencing masters know secret thrusts.*

FEUDALISM *Even though you have no clear ideas about this, thunder against it.*

FEVER *Proof of the strength of one's blood. Is caused by plums, melons, April sunlight, etc.*

FEZ *Requisite for a man of learning. Imparts majesty to the face.*
[The French phrase, bonnet grec, *refers to a kind of smoking cap or fez worn by professional men and serving to distinguish their function as doctors, lawyers, etc.]*

FIGARO, THE MARRIAGE OF *Still another cause of the Revolution.*
[Beaumarchais' witty travesty of court society, first performed in 1784, successfully contributed to the events that hurried on the Revolution. At a later date, in fact, Napoleon referred to it as 'the revolution already in action'.]

FIG LEAF *Symbol of virility in the art of statuary.*

FINGER *The finger of God probes everywhere.*

FINGER-BOWL *Sign of wealth in a home.*

FIRE *Purifies everything. As soon as you hear somebody shout 'Fire', first thing to do is to lose your head.*

FIRM *Always followed by 'as a rock'.*

FLAG, NATIONAL *The sight of it makes one's heart beat.*

FLAMINGO *Bird so named because it comes from Flanders.*
[*The true etymology of 'flamingo'* (flamant) *is from 'flaming'* (flammant), *because of the bird's brilliant red plumage.*]

FLATTERER *Never fail to quote:*
' . . . Such flatterers doth the wrath of Heav'n
Bestow on kings as its most fatal gift.'
or else:
'Know this, that every flatterer
Lives at the expense of him who gives him ear.'
[*The first quotation is from Racine's* Phaedra, *IV, 6, translated by Robert Bruce Boswell, the second from La Fontaine's* Fables, *I. 2.*]

FLIES Puer, abige muscas.
[*According to Cicero,* De Oratore, *II, 60, when Aulus Sempronius Musca, a candidate for office, supported by his brother Marcus*

Sempronius Musca, approached a certain wit named Vargula to greet him and solicit his vote, the latter turned to his slave attendant and quipped: 'Lad, shoo away these flies!' The pun rests on the fact that the surname Musca is also the Latin word for a housefly, and by transference was used to describe bothersome persons as well.]

FLOOD VICTIMS *Always of the Loire.*
[*The susceptibility of the Loire, the longest river in France, to floods is caused by the unabsorbent crystalline rocks forming a large part of its bed, and by the large number of its tributaries carrying their own flood waters into it. Numerous attempts to control the river include a line of dykes 23 feet high, built in 1783, embankments, and dredging operations. Several towns have special defense systems against its floods, and Tours, the most exposed of them all, is completely encircled by a dyke.*]

FLOURISH OF TRUMPETS *Always joyous.*

FOETUS *Any anatomical specimen preserved in alcohol.*

FOOD *Always wholesome and plentiful in schools.*

FOOLS *People who don't agree with you.*

FOREHEAD *High and bald, a mark of genius or of aplomb.*

FOREIGN *Infatuation for everything that comes from a foreign country: proof of an open mind. Disparagement of everything that is not French: proof of patriotism.*

FORMAL *Always preceded by stiffly.*

FORK *Should always be made of silver, it's less dangerous. One should use it with the left hand, it is more convenient and distinguished.*

FORNARINA, LA *She was a beautiful woman; no point in knowing any more about her.*
[*The mistress of Raphael, she was the model for the masterpiece so-named, executed c. 1509, which hangs in the Barberini Gallery in Rome. Her real name was Margarita.*]

FORTRESS *Invariably underwent a siege at the time of Philippe Auguste.*
[*The reign of this king (1165–1223) was little more than a military promenade up and down France. Master of sixty-five castles in 1185, he subsequently laid successful siege to many more.*]

FORTUNE Audaces fortuna iuvat. *Rich people are happy, they own fortunes! When someone tells you about a large fortune, don't fail to say: 'Large indeed, but is it very secure?'*
[*The Latin quotation is from Terence's* Phormio, I, *4, 26, and means 'Fortune favors the brave.'*]

FOSSIL *Proof of the Flood. Fashionable jibe at a member of the French Academy.*

FOULARD *It's quite* comme il faut *to blow your nose in one.*

FOUNDATION *All items of news are without it.*

FRANCOPHOBE *Use this expression in speaking of German journalists.*

FREEMASONRY *Another of the causes of the Revolution! The rites of initiation are dreadful. Causes quarrels in households. Looked askance upon by clergymen. What on earth can its secret be?*
[*The first French lodge of this international secret society was founded at Dunkerque in 1721 and was followed by the establishment of one in Paris in 1725. 'An assemblage of freethinkers of all classes of society, intolerant of opposition to modern thought and progress', as Larousse has described it, it naturally met with the disapproval of the reactionary bourgeoisie of Flaubert's time.*]

FREETHINKER *Thunder against.*

FREE TRADE *Cause of the stagnation of business.*

FRENCH *The first nation of the universe. 'Nothing is changed in France,' said the count of Artois, 'there is only one Frenchman*

more.' – 'Ah, but one is proud of being a Frenchman, when one looks at the Column.'
[*Written by Count Beugnot and spoken by Charles X, then the Count of Artois, the first quotation marked the circumstances under which the unpopular monarch took possession of the government in the name of his brother, Louis XVIII. The second quotation is from a popular song and refers to the column erected in the Place Vendôme by Napoleon I with the bronze taken from enemy canons at the battle of Austerlitz, whence the pride.*]

FRENCH ACADEMY *Belittle it, but try to become a member if you can.*

FRENCH FURY *Always pronounce it* furia francese.
[*Flaubert is alluding to the famous* furie française *of French troops, demonstrated in the impetuosity of their initial attack on an enemy. The rapid surprise action known on the French side of the Alps by that phrase had more than once proven successful on the Italian side, where it was naturally associated with Italian pronunciation.*]

FRESCO *No longer being made.*

FRICASSEE *Is well prepared only in the country.*

FROG *Female of the toad.*

FRONTISPIECE *Great men dress them up.*

FUGUE *One doesn't know what it consists of, but it must be admitted that a fugue is tremendously difficult and very tiresome.*

FULMINATE *A nice verb.*

FUNCTIONARY *Inspires respect, no matter what his function is.*

FUNNY *Should be used at every turn: 'That's funny.'*

FUR *Indication of wealth.*

FURNITURE *Fear the worst for your furniture.*
[*Alexis De Tocqueville, in his* Ancien Régime and the Revolution, *explains: 'During a Revolution the owners of movable goods have more to fear than others.' The famous Crédit Mobilier, formed in 1853 for granting loans on personal property and to facilitate the use of credit in promoting industrial enterprises, was an important factor in putting the bankrupt bourgeoïsie back on its feet.*]

FURUNCLE *See* Pimples.

FUSILLADE *Only way to silence the Parisians.*

FUSION OF ROYAL BRANCHES *Keep hoping for it!*
[*This was a matter that greatly preoccupied the French royalists at the beginning of the*

Third Republic, when a reconciliation was hoped for between the House of Bourbon, represented by the Comte de Chambord, and the House of Orleans, represented by the Comte de Paris. It was never realized, but the Comte de Paris became the sole legitimate pretender to the throne of France when the Comte de Chambord died in 1883 without leaving any heirs. Up till then, however, many Royalists had hoped that such a fusion would put an end to the division.]

GAIETY *Always accompanied by mad.*

GALLANT *Pronounce, as the case may require,* galantuomo *or* galant homme. [*Where we, for purposes of affectation, would here resort to Italian or French, Flaubert's bourgeois displayed their linguistic versatility by substituting for their own native word either the Italian or the English one,* '*gentleman*'.]

GAMBLING *Wax indignant against this fatal passion.*

GAME (MEAT) *Good only when tainted.*

GAMIN *Always followed by* '*from Paris*'. *Is invariably high-spirited. Never let your wife say:* '*When I am gay, I like to play the gamin.*'

GARLIC *Kills intestinal worms and inclines one for amorous skirmishes. The lips of Henry IV were rubbed with it when he came into the world.*

[*Legend has it that the maternal grandfather of this popular monarch (1553–1610), whose love affairs were too numerous to mention, exclaimed at his birth, 'My ewe has given birth to a lion!' Then he rubbed the infant's lips with a garlic bulb and moistened them with some wine from his golden chalice.*]

GARRET *How good you feel in one when you are twenty!*
[*This is an age at which hope permits young people to endure the rigors of a difficult existence and to do without the most rudimentary comforts in the interests of living a free bohemian existence.*]

GARTER *Should be worn above the knee by women of the best society, below it by common women. A woman must never overlook this item of apparel, since there are so many impertinent people around.*

GENDARME *Bulwark of society.*

GENDARMERIE *Call it Constabulary or Mounted Police.*

GENERAL *Is always brave. Usually does things irrelevant to his profession, like being an ambassador, town councilor, or chief of government.*

GENIUS *No point in admiring it, it's a 'neurosis'.*

GENTLEMEN *There are none left.*

GEOMETRICIAN *'No one enters here who is not a geometrician.'*
[Phrase said to have been inscribed by Plato above the entrance to his Academy.]

GERMANS *Nation of dreamers (obsolete idea). It is not surprising that they beat us, we weren't prepared!*

GERMANY *Always preceded by blond, dreamy. But what a military organization!*

GIAOUR *Awe-inspiring term, of unknown meaning, except that one knows it has something to do with the Orient.*

GIBBERISH *The way foreigners talk. Always laugh at a foreigner who speaks French badly.*

GIFT *Its value does not determine its price, or perhaps its price does not determine its value. The gift itself is nothing, it is the intention that counts.*

GIRAFFE *Polite substitute for calling a woman a camel.*
[The giraffe and the camel bearing a mutual resemblance in general shape, especially that of the head, and in ruminant habits as well, both words found an obscene usage in referring to women of the lowest type. See the note to Giraffe, Popular Enthusiasms

in the Catalogue of Fashionable Ideas
at the end of the Dictionary.]

GIRONDISTS *More to be pitied than blamed.*
[*The moderate Republicans of the Revolution, these conservatives would naturally find historical preference over the radicals in the minds of Flaubert's bourgeoisie.*]

GLEBE *Be moved to pity over it.*

GLOBE *Modest expression to describe a woman's breast.*

GLORY *Nothing but a wisp of smoke.*

GLOVES *Give an air of fashion.*

GOBELIN TAPESTRY *Is an incredible work, one which takes fifty years to complete. Exclaim before one of them: 'It's more beautiful than painting!' The craftsman doesn't know what he is working on.*

GO-BETWEEN *A lewd term.*

GOD *Voltaire himself has expressed it: 'If God did not exist, we should have to invent Him.'*

GODDAM *'It's the root of the English language', as Beaumarchais said, and everybody laughs scornfully on hearing it.*

GODFATHER *Always the father of the godchild.*

GOD SAVE THE KING — *In Béranger's works is pronounced 'God savé te King', the second word rhyming with café.*
[*Pierre Jean de Béranger (1780–1857) was a popular political poet and song-writer whose verses, sung all over France, would have been remembered even if they had not been printed.*]

GOG — *Always followed by Magog.*

GOLDBEATER'S SKIN — *Used only in the manufacture of balloons.*
[*Goldbeaters' skin is the fine outside membrane of the large intestine of an ox, which is used to lay between leaves of gold while it is being beaten out. Unlike the English name for it, the French word* baudruche *affords no clue to its use, popular ignorance of which was furthered by the fact that, like rubber, it could be stretched.*]

GOLDSMITH — *Always call him M. Josse.*
[*This is the name of a goldsmith and jeweler in Molière's comedy,* L'Amour Médecin, *whose advice to customers and friends alike is that of a man who wishes to make à ready sale. Hence, the popular expression,* Vous êtes orfèvre ('*You're a goldsmith*'), *implies that the advice of a man in the trade is never disinterested.*]

GORDIAN KNOT — *Has something to do with antiquity. (A particular way of knotting their ties the ancients had.)*

GOSPELS *Divine, sublime books, etc.*

GOTHIC *Style of architecture bearing more on religion than other styles.*

GOVERNESSES *Are always of an excellent family which has met with misfortune. Dangerous in homes, they corrupt husbands.*

GRAMMAR *Teach it to children in their earliest years as being a simple and easy matter.*

GRAMMARIANS *All pedants.*

GRATITUDE *Too deep for words.*

GREEK *Everything one doesn't understand is Greek.*
[In the French, the reference is to the less commonly known Hebrew.]

GRISETTES *There are no more grisettes. One should say that with the discomfited air of a hunter who complains about the lack of game.*

GROG *Not fashionable.*

GROTTOES WITH STALACTITES *Invariably, some celebrated fête, ball, or supper has been held there, given by a noble personage. In them one sees 'things shaped like organ pipes'. Mass was celebrated in them during the Revolution.*

GROUP *Appropriate on a mantelpiece and in politics.*

GUARD *The guard dies and does not surrender! Seven words instead of five letters.*
[The 'Guard' is the imperial élite body created by Napoleon I. Its commander, General Cambronne, in charge of the division at Waterloo, when asked to surrender, answered with the vigorous and terse five-letter French expletive, merde! *Since so indecorous a word could obviously not have been passed on to posterity, the noble and sonorous phrase was substituted.]*

GUERRILLA *Does more damage to the enemy than the regular army.*

GUESTS *Examples to set before one's son.*

GULF STREAM *Famous town in Norway, recently discovered.*
[A great interest in oceanographic research in the Atlantic was aroused by a series of marine expeditions in the 1870s which established, among other facts, the full course of the Gulf Stream from near the shores of Mexico to Norwegian waters. A trickle of the scientific data recorded from these studies may be assumed to have filtered down to the popular attention, which either represented (through ignorance) or wilfully misrepresented (in an attempt to be humorous) the true facts.]

GUN *Always have one at hand in the country.*

'Gymnase Dramatique' (Theatre) *Branch of the* Comédie Française. [*An irony is intended, as revealed by the history of this Paris theatre. Built in 1820 and originally intended to serve as a training school for dramatic students at the Conservatoire, as a non-professional branch of the* Comédie Française *and the* Opéra Comique, *it had the right to produce plays in the repertoires of those theatres, provided that their authors had been dead for more than ten years and that the plays be reduced to a single act. For a short while only, in obedience to the letter of the law, it presented barbarously mutilated versions of plays by Molière and other defunct playwrights. Shortly after its opening, however, it began to put on only vaudeville skits and comedy sketches sprinkled with songs. Then, coming under the patronage of the influential Duchesse de Berry, it embarked on productions in two and three acts by popular authors such as Scribe, who became regular contributors to its repertoire. Always a huge financial success, it finally became a rival rather than a 'branch' of the* Comédie Française, *presenting genuine new comedy dramas by contemporary playwrights, including Dumas fils and Sardou.*]

Gymnastics *You can't take too much of it. It wears children out.*

HABIT *Is second nature. Habits you indulge in at school are bad habits. If you got into the habit, you could play the violin like Paganini.*

HACK WRITERS *Newspapermen. When you add 'third-rate', you express the ultimate in contempt.*

HAIDUK *Confuse it with 'eunuch'.*
[The Haiduks, or Heiduks, were mercenary Hungarian foot soldiers who received privileges of nobility and local independence in 1605. Formerly, in France, an outrider in Hungarian costume was called a Haiduk.]

HALBERD *On seeing a threatening cloud, don't fail to say: 'It's going to rain halberds.' In Switzerland, all men carry halberds.*

HAM *Always from Mainz. Distrust it, on account of trichinae.*
[Fine Rhenish wines and hams were named after Mainz (Fr., Mayence), city on the left

bank of the Rhine, which was their chief point of distribution.]

HAMLET (VILLAGE) *Heart-melting word. Sounds well in verse.*

HAMMOCK *Peculiar to Creoles. Indispensable in a garden. Persuade yourself that you are more comfortable in one of them than in bed.* [*Flaubert may be alluding to Josephine's Creole birth. See* Creole.]

HAND *To have a pretty hand means you have a nice handwriting.*

HANDWRITING *A good handwriting leads to everything. Undecipherable: proof of learning. Example: doctors' prescriptions.*

HAPPY *In speaking of a happy man: 'He was born with a caul.' Neither you nor your interlocutor knows what this means.*

HARD *Always add 'as iron'. Of course, there is also 'hard as stone', but it is less emphatic.*

HARE *Sleeps with its eyes open.*

HAREM *Always compare a rooster among his hens to a sultan in his harem. The dream of all schoolboys.*

HARP *Renders heavenly harmonies. In prints, is played only among ruins or on the bank of*

a mountain stream. Sets off one's arm and hand to advantage.

HASHISH *Not to be confused with hash, which does not excite any voluptuous ecstasy.*

HAT *Protest against the shape of hats.*

HEALTH *Too much health, the cause of illness.*

HEAT *Always unbearable. Abstain from drinking when it's hot.*

HELOTS *An example to set before one's son, if only one knew where to find them.*

HEMICYCLE *Be familiar only with the one at the Beaux Arts. [The fame of the hemicycle is in large part due to the vast mural with which Paul Delaroche (1797–1856) decorated the inner wall of the semicircular theatre of the Beaux Arts school in Paris. Begun in 1837 and finished in 1841, it represented the great artists of modern times assembled in groups on both sides of a central flight of white marble steps, atop which are three thrones occupied by the architects and sculptors of the Parthenon, and presided over by the Muses.*

HEMORRHOIDS *Come from sitting on stoves and stone benches. – St. Fiacre's trouble. Hemorrhoids being a sign of good health, one must not get rid of them.*

[*The seventh-century saint was the protector of gardeners. The legend of his hemorrhoids and a portrait of the saint seated on a stone bench are found in the Book of Hours. French hackney-coaches were called* fiacres *because it was across the street from the Hôtel St. Fiacre, in Paris, that they could first be obtained for hire.*]

HENRY III, HENRY IV — *When you mention those kings, never fail to say: 'All the Henrys have had unfortunate lots.'*
[*Henry III was the son of Catherine de Médici, whom he aided in plotting the Massacre of St. Bartholomew's Day. His reign was marked by continuous strife between the Catholics and the Huguenots, and after contriving the murder of his brother, he was himself assassinated by a monk in 1589. His successor, Henry IV, the first of the Bourbon dynasty, joined the Huguenots in religious war, then renounced them for Catholicism. He too was assassinated by a religious fanatic in 1610.*]

HERCULES — *All men of Herculean strength come from the North.*

HERMAPHRODITE — *Excites an unhealthy curiosity. Try to see one.*

HERNIA — *Everybody has one without knowing it.*

HEROD — *As old as Herod.*

HEROSTRATUS *To be mentioned in any conversation relating to the fires set by the Commune. [Herostratus was the Ephesian who set fire to the temple of Diana in order to achieve immortal fame. During the bloody days ruled over by the Commune during the French Revolution, popular fury against the dying monarchy expressed itself in countless acts of pillage and incendiarism.]*

HERRINGS *Holland's wealth.*

HIATUS *Don't tolerate it.*

HICCUPS *To cure them, a key in your back or a good fright.*

HIEROGLYPHICS *Ancient Egyptian language, invented by the priests to conceal their criminal secrets. And to think there are people who understand them! Or is it perhaps a humbug?*

HIPPOCRATES *One must always quote him in Latin since he wrote in Greek, except in the following phrase: 'Hippocrates says "yea", but Galen says "nay".'*

HIPPOLYTUS *The death of Hippolytus, the finest subject you can assign to schoolboys for recitation. Everybody should know that passage by heart. [The allusion is to the description of the death of the chaste victim of Phaedra's adulterous passion, as told to his father, Theseus, by Theramenes, in Racine's*

Phaedra. *Most French critics find this passage, largely borrowed from Ovid's Latin version, quite lacking in Racine's true magnificence.*]

HOMER *Never existed. Famous for his style of laughter.*

HOMO *Say 'Ecce homo!' on seeing the party you have been waiting for come in.*

HONOR *When anyone speaks of it, cite the quotation:*

'Honor is a cliff-girt island, one without a shore;
If you ever leave its heights, they're home to you no more.'

One must always be concerned with one's own, but not with other people's.

[*The couplet is from Boileau,* Satires, *X, 167–8.*]

HORIZONS *Find Nature's beautiful, but those of politics dim.*

HORROR *Horrors! in speaking of lewd expressions. One may perpetrate them, but should not mention them.*

"'Twas deep at night, when horror falls on man,
My mother Jezebel before me stood,
Richly attired as on the day she died.'

[*The quotation is from Racine's* Athalie, *II, 5–7, translated by Robert Bruce Boswell.*]

HORSE *If it knew its own strength, it would not let itself be led around. Horsemeat: good subject for a pamphleteer who wants to be deemed serious. Race horse: despise it. What use is it?*

HORSEBACK RIDING *Good exercise to keep you thin. Example: all cavalry soldiers are thin. Good exercise to put on weight. Example: all cavalry officers have a big paunch. – 'He rides a horse just like a centaur.'*

HOSPITALITY *Should always be Scotch. Quote the passage: 'Among the Scottish mountaineers hospitality is extended but never sold.'* [Hospitalité écossaise *is a proverbial expression in French, signifying gracious and disinterested hospitality as practised in the Highlands.*]

HOSPODAR *Sounds well in a sentence apropos of 'the Eastern question'.*
[*This was the title of the Sultan-appointed princes and governors of Moldavia and Wallachia from the fifteenth century till the end of the Crimean war. The congress that met in Paris in 1856 to settle various questions involved in the terms for the peace treaty recognized the independence of these countries, proclaimed their union, abolished the title and rule of the hospodars, and substituted a constitutional form of government.*]

HOSTILITIES *Hostilities are like oysters, you open them. 'Hostilities are open.' It would seem there is nothing more to do but sit down at the table.*

HOTELS *Are good only in Switzerland.*

HUGO, VICTOR *Erred gravely indeed in concerning himself with politics.*
[One of the world's greatest lyric and elegiac poets, Victor Hugo (1802–85), was banished from France by Louis Napoleon for a period of almost twenty years because of his political views, and after the establishment of the Commune had for the second time to flee France. His Histoire d'un Crime *is an account, from his Republican point of view, of Louis Napoleon's* coup d'état *of 1851.]*

HUMIDITY *Cause of all diseases.*

HUNCHBACKS *Are very witty. They are much sought after by lascivious women.*

HUNTING *Excellent exercise one must pretend to be fond of. Is part of the pageantry of kings. Rare topic for the bench.*

HUNTING HORN *Out in the woods very impressive, as well as over the water at night.*

HUSBANDMEN *What would we be without them?*

HUSSAR *Pronounce 'hoozar.' Always preceded by gallant and dashing. Is liked by the ladies. Don't fail to quote:*

'Thou who dost know the hussars of the guard . . .'

HYDRA *Of anarchy, socialism, and so on for all systems that breed fear. Strive to overcome it.*

HYDROTHERAPY *Cures all diseases and causes them.*

HYGIENE *Must always be strictly observed. Protects from all diseases, when it isn't their cause.*

HYPOTHESIS *Often dangerous, always daring.*

HYSTERIA *Associate it with nymphomania.*

ICE CREAM *It's dangerous to eat.*

CE CREAM VENDORS *All Neapolitans.*

IDEAL *Perfectly useless.*

IDEOLOGISTS *All newspapermen are ideologists.*

IDOLATERS *Are cannibals.*

ILIAD *Always followed by* Odyssey.

ILLEGIBLE *A doctor's prescription must be so. Every signature likewise. That means one is overwhelmed with correspondence.*

ILLUSIONS *Either pretend you have many or deplore you have lost them.*

IMAGES *There are always too many of them in poetry.*

IMAGINATION *Always lively. Distrust it. Should you have none, disparage it in other people. To write novels all you need is imagination.*

IMBROGLIO *What all dramatic works amount to.*

IMMORALITY *This word, if properly articulated, exalts the person who uses it.*

IMPERIALISTS *All honest, courteous, peace-loving, distinguished people.*

IMPORTATION *Cankerworm of business.*

IMPRESARIO *Word used by artists to signify manager. Always preceded by expert.*

INAUGURATION *Cause of joy.*

INCOGNITO *Traveling dress of royalty.*

INDIA RUBBER *Is made from a horse's scrotum.*

INDOLENCE *Result of living in hot countries.*

INDUSTRY *See* Commerce.

INEFFICIENCY *Always notorious. The more inefficient a man is, the more ambitious he must be.*

INFANTICIDE *Committed only among the lower classes.*

INFINITESIMAL *One doesn't know what it is, but it has something to do with homoeopathy.*

INKWELL *Makes a good gift to a doctor.*

INLAY *Used only in speaking of mother-of-pearl.*

INNATE IDEAS *Deride them.*

INNOCENCE *You prove it by remaining impassive.*

INNOVATION *Always dangerous.*

INQUISITION *Its crimes have been greatly exaggerated.*

INSCRIPTION *Always cuneiform.*

INSPIRATION, POETICAL *Things that provoke it: the sight of the sea, love, woman, etc.*

INSTINCT *A substitute for intelligence.*

INSTITUTE (THE) *The members of the Institute are all old men and wear eye-shades made of green taffeta.*
[*The Institute of France, known popularly as the Institute, is the group of scholars, men of letters, and artists, comprising the different Academies of France.*]

INSULT *Must always be washed out in blood.*

INSURRECTION *The most sacred of duties* (*Blanqui*).
[*The* Grand Dictionnaire *attributes this maxim to Robespierre. Louis Auguste Blanqui* (*1805–81*), *to whom Flaubert makes allusion, was the uncompromising French communist and champion of the most extreme opinions who spent half of his life in prison. In 1870 he organized two armed demonstrations.*]

INTEGRITY *Belongs primarily to the judiciary.*

INTERCOURSE *Obscene word.*
[*In the original the word is* jouissance, *which carries the meaning of 'pleasure' in a general sense and of 'orgasm' in a sexual one.*]

INTERMENT *Referring to the deceased: 'And to think that I had dinner with him only a week ago!' Termed obsequies when a general is involved, burial when it is that of a philosopher.*

INTERMISSION *Always too long.*

INTRIGUE *Leads to everything.*

INTRODUCTION *Obscene word.*

INVASION *Brings tears to one's eyes.*

INVENTORS *All die in the poorhouse. Somebody else profits by their discovery, which is unfair.*

ITALIANS *All musicians. All treacherous.*

ITALY *Should be visited directly after one's marriage. Is very disappointing. Isn't as beautiful as they say.*

IVORY *Used only in speaking of the teeth.*

JANSENISM *Nobody knows what it is, but it's very fashionable to talk about it.*
[*Cornelis Jansen (1585–1683), Roman Catholic bishop of Ypres and author of* Mars Gallicus, *an anti-French, anti-Richelieu attack, promulgated theological doctrines that generated a series of bitter religious controversies with the Jesuits. For his connexion with the France of Flaubert's day, see the note to* Port-Royal.

JAPAN *Everything there is made of china.*

JARNAC'S STROKE *Wax indignant about that stroke, which was, by the way, perfectly fair.*
[*The French phrase* coup de jarnac *signifies an unexpected, unfair, or treacherous stroke, and is derived from the name of Gui Chabot, Comte de Jarnac. François de Vivonne, seigneur de la Châteigneraie, the most adroit fencer of the day, had insulted the honor of Jarnac's sister-in-law, the Duchesse d'Étampes, and a duel was fought by the two men to vindicate it. Though la*

Châteigneraie was favored to win, the contest itself, which was held on July 10, 1547, upset all expectations, when with an unforeseen backhanded stroke Jarnac prevailed over his opponent. Disgraced by his loss, la Châteigneraie subsequently committed suicide.]

JASPER *All vases in museums are carved out of jasper.*

JAVELIN *As good as a gun, if you know how to use it.*

JEALOUSY *Always unbridled. Dreadful passion. Knitting the eyebrows betrays a jealous temper.*

JESUITS *Have a hand in all revolutions. Nobody suspects how numerous they are. Do not mention the 'battle of the Jesuits'.*
[*Flaubert may be alluding to their open hostility towards the Jansenists, which ended with the demolition of the walls of the latter's abbey at Port-Royal in 1710, or to their losing fight against expulsion from France in the nineteenth century.*]

JEW *Son of Israel. Jews are all lorgnette merchants.*

JINN (GENIE) *Name of an Oriental dance.*

JOCKEY *Deplore the existence of the breed.*

JOCKEY CLUB *Its members are all wealthy young men who like practical jokes. Refer to it simply as*

'the Jockey'; very fashionable, makes people believe you are a member.
[*Formed originally as an association for the improvement of horse breeding and the organization of horse races, this 'patriotic mission' was founded in 1833 by fourteen young men of impeccable pedigrees and fortunes. So exclusive is the privilege of membership that one black ball in six suffices to exclude any unworthy aspirant. As attractive to most members as the equine pursuits it follows are the luxurious card rooms and drinking salons in the establishment.*]

JOHN BULL *When one doesn't know the name of an Englishman, one calls him John Bull.*

JOKE, PRACTICAL *One must always play some when on a party in the country with ladies.*

JOURNEY *Must be made quickly.*

JUJUBE *What it's made of isn't known.*

JURY *Try hard not to be on any.*

JUSTICE *Never worry about it.*

KALEIDOSCOPE *Is used only in connexion with picture galleries.*

KEEPSAKE *Should be found on the living-room table.*

KISS *Say 'caress', more refined. Sweet theft. A kiss is deposited on the forehead of a young lady, on the cheek of a mother, the hand of a beautiful woman, the neck of a baby, the lips of a mistress.*

KNIFE *Is Catalan when its blade is long. Is termed a dagger when it has been used to commit a murder.*

KNIFE-GRINDER'S, AT THE *Excellent sign for a shop, as inspiring confidence.*

[*The* gagne-petit, *meaning literally 'small-gain' or 'little-cost', is a traditional figure in France, that of the itinerant grinder of scissors and knives trudging the highways and city streets with the instrument of his trade, a wheel, strapped to his back. He earns little, barely a livelihood. He has had, however,*

the glory of furnishing a name to a multitude of shops throughout the country, especially to groceries and notion emporiums, and there is hardly a village to be found in France without one so-named store. As a trade name, it implies economy and low prices.]

KNOUT *Word that vexes the Russians.*

KORAN *Book by Mohammed that is all about women.*

LACONISM *A language that is no longer spoken.*

LAD *Never begin a speech on Commencement Day other than as follows: 'Young lads' (which is a pleonasm).*

LADY *Everything for the ladies. Ladies first. Never say: 'The ladies are waiting in the sitting-room.'*

LA FAYETTE *General famous for his white horse.*

LA FONTAINE *Maintain that you have never read his tales. Call him 'the Good-natured', the immortal fabulist.*
[*La Fontaine was familiarly known as* le bonhomme *and* le bon.]

LAGOON *City on the Adriatic.*

LAKE *Have a woman by your side when you are sailing on one.*

LAKE-DWELLINGS *Deny their actuality, since people can't live under water.*

LAMPOON *No longer being composed.*

LANDLORD *Human beings are divided into two main categories: landlords and tenants.*

LANDSCAPES (BY PAINTERS) *Always platters of spinach.*

LANGUAGES, MODERN *The misfortunes of France come from the fact that people know too few of them.*

LATE, THE *My late father, and you raise your hat.*

LATHE *Indispensable to have in one's attic, at one's country home, for rainy days.*

LATIN *Language natural to man. Harmful to good writing. Is useful only for reading inscriptions on public fountains. Beware of Latin quotations: they always conceal something improper.*

LAUGHTER *Always Homeric.*

LAURELS *Keep you from sleeping.*

LAW *One doesn't know what it is.*

LAWYERS *Too many lawyers in the House. Their judgment is biased. Say of a lawyer who is a poor speaker, 'True, but he is good at law.'*

LEAGUE *One covers a league faster than four kilometers.* [*In France the two distances are identical – two and a half miles.*]

LEAGUERS *Precursors of liberalism in France.* [*The League referred to is that formed by the Catholics in France at the end of the sixteenth century to combat Calvinism. It played a big rôle in French national history, two periods marking its existence: 1, in which the Leaguers wanted only to strengthen the royal power against the Huguenots by frustrating the strong democratic tendency of the age; 2, in which the League was in open conflict with Henry III, who was forced to make an alliance with the Protestants against it.*]

LEATHER *All leathers come from Russia.*

LEFT-HANDERS *Redoubtable in fencing. More adroit than people who use the right hand.*

LEGALITY *We are dying of legality. With it, no government can be efficient.*

LEGION OF HONOR, ORDER OF THE *Disparage it, but covet it. When you receive it, always say you didn't ask for it.*

LENT *Basically, is only a health regulation.*

LIBERTINISM *Is to be seen only in large cities.*

LIBERTY *'O Liberty! How many crimes are committed in thy name!' We have all the liberties we need. Liberty does not mean license (conservative motto).*

[*The celebrated phrase was uttered by Mme. Roland as she was being conducted to the scaffold. (The translation is from Macaulay's essay on Mirabeau.)*]

LICE, YOUNG MEN'S — *i.e.*, culex pubensis.
[*Bourgeois wit slyly transfers specifically to the pubic region an infestation which might as easily be ascribed to the scalp.*]

LIGHT — *Always say*: Fiat lux! *when a candle is being lit.*
[*'Let there be light!'*]

LILAC — *Welcome, since it announces summertime.*

LION — *Is of noble nature. Is always playing with a ball. Well roared, Lion! And to think, the lion and the tiger are just cats!*

LITERATURE — *Occupation of the idle.*

LITTRÉ — *Laugh derisively when you hear his name:*
'That fellow who says we are descended from the apes.'
[*Maximilien Paul Emile Littré (1801–81) was the brilliant French philosopher, scholar, and lexicographer, whose chief work is the definitive* Dictionnaire de la Langue Française.]

LOAFER — *All Parisians are loafers, though nine out of every ten inhabitants of Paris come from the provinces. Nobody works in Paris.*

LORD *Wealthy Englishman.*

LORGNETTE *Haughty and distinguished.*

LOUIS XVI *Always say:'That unfortunate monarch . . .'*
[*The depleted state of the treasury that brought on the French Revolution was largely blamed on Marie Antoinette, hated Austrian wife of Louis XVI (1754–93). Though compromised by her extravagances and thoughtlessness, Louis himself remained surprisingly popular even while being maintained as constitutional monarch before his final conviction of treason and his execution. See note to* Concessions.]

LOVE SONGS *Women like those who sing them.*

LUXURY *Is the ruin of nations.*

LYNX *Animal famous for its eye.*

MACADAM *Has suppressed revolutions: no longer possible to build barricades. However, is most inconvenient.*
[*The introduction of macadamized paving circumvented once and for all the possibility of raising barricades, the improvised fortifications thrown up of earth, paving stones, etc., by the rebellious lower classes during the turbulent days of the French revolutions. The allusion to the inconvenience of macadam may refer to the fact that, according to Larousse, roads so paved in France become a sea of mud in the winter and a cloud of dust in the summer.*]

MACARONI *Must be eaten with the fingers when served Italian style.*

MACHIAVELLI *Never have read him, but consider him a villain.*
[*Niccolò Machiavelli (1469–1527), Italian statesman-philosopher, maintained in 'The Prince' that any means, however lawless or unscrupulous, may justifiably be employed by*

a ruler to establish and maintain a strong central government. Such sentiments and the suspicion of cunning or duplicity in their own government would naturally be found intolerable by the post-Revolutionary Frenchman.]

MACHIAVELLISM *Word that one mustn't utter without shuddering.*

MACKINTOSH *Scottish philosopher. The inventor of rubber.*
[Sir James Mackintosh (1765–1832), historian and publicist, was a recognized favorite in London and Paris for his great conversational charm. One of the most cultured men of his time, he was the only man in England capable of escorting Mme. de Staël on her visit to London. The waterproof raincoats known as mackintoshes have, of course, nothing at all to do with the urbane Sir James, but are the invention of Charles Mackintosh (1766–1843), Scottish chemist.]

MAESTRO *Italian word that means pianist.*

MAGIC *Deride it.*

MAGISTRACY *Fine career for making a good marriage. Magistrates all pederasts.*
[Magistracy being a highly esteemed profession in the France of Flaubert's day, its incumbents were often the marital targets of well-dowered heiresses of good family. From this exchange of wealth for political prestige

there often resulted the usual loveless mariage de convenance; *hence, the typical bourgeois attitude of scorn for the morals of these 'husbands in name only'.*]

MAID *Is used only when referring to Joan of Arc, and with 'of Orleans'.*
[*Though in English she is thought of simply as a 'maiden', in French she is known as a* pucelle, *a word which in the familiar style explicitly designates a 'virgin'. However, only with reference to the Maid of Orleans does the French word lose this meaning in favor of the less specific English one. The addition of 'of Orleans' makes clear the innuendo contained.*]

MAIDS *All strumpets. Servants are no longer to be found.*

MAJOR *Nowadays is found only among the guests in a boarding house.*
[*The military rank of major had probably been abolished for some time prior to the epoch in which Flaubert wrote, so that those who still bore the title were now old retired officers living in modest pensions.*]

MAKE-UP *Ruins the complexion.*

MALEDICTION *Always pronounced by a father on his son.*

MALTHUS *'Malthus the Infamous.'*
[*The theory of Thomas Malthus (1766–*

1834) that populations have a tendency to increase faster than the means of subsistence, made him the target for popular abuse and misrepresentation as an advocate of mass extermination of superfluous population groups. Since Britain, his homeland, was at war with France when he published his views, the French bourgeois mind could be counted on to attack him even more vindictively than his enemies elsewhere.]

MAMELUKES *Ancient people of the East (Egypt).*

MANDOLIN *Indispensable in the seduction of Spanish women.*

MARBLE *Every statue is made of Parian marble.*

MARSEILLES, PEOPLE OF *All witty people.*
[*On this score the* Grand Dictionnaire Universel *of Pierre Larousse says: 'Along with their prodigious vivacity, the population of Marseilles is also courteous and sociable; if we were to reproach them on any score, it would be for being too sociable. Every good Marseillais whom chance has had sit down beside you for three minutes has already asked your name, your age, that of your wife, your father's profession, etc. It is true that in return he has also let you know the civil status of his entire family; so what*

are you complaining about? Some people are annoyed by these indiscretions; we see in them proof of an expansion of character that is not without charm, and that, in any case, can probably be explained by the softness of the climate.']

MARTYRS *All the early Christians were martyrs.*

MASK *Imparts wit.*

MATERIALISM *Pronounce this word with abhorrence, laying stress on each syllable.*

MATHEMATICS *Withers the heart.*

MATRIMONY *Always speak of it with respect.*

MATTRESS *The harder, the healthier.*

MAXIM *Never new but always comforting.*

MAY BUGS *Progeny of spring. Fine subject for a booklet. Their thorough destruction is the dream of every prefect; when mentioning their ravages, in a speech delivered at an agricultural show, you must refer to them as 'baneful coleopters'.*

MAYOR, VILLAGE *Always ridiculous. Believes himself insulted when called an alderman.*

MAZARIN, SATIRICAL SONGS AGAINST — *Despise them. Useless to know a single one of them.* [*Jules Mazarin (1602–61), unpopular French cardinal, statesman, and successor of Richelieu, was a frequent target for the malice of song-writers. The bourgeois of Flaubert's day would, however, have only respect for his historical and religious importance.*]

MECHANICS — *Subordinate part of mathematics.*

MEDALLION — *They were made only in antiquity.*

MEDICAL STUDENTS — *Sleep alongside corpses. Some even eat them.*

MEDICINE — *Laugh at it as long as you are in good health.*

MELANCHOLY — *Sign of refinement of heart and exaltation of spirit.*

MELODRAMAS — *Less immoral than dramas.*

MELON — *Fine topic for table talk. Is it a vegetable? or is it a fruit? The English eat it for dessert, an astonishing thing.*

MEMORY — *Complain about your own, and even boast about having none. But roar when told you have no judgment.*

MENDICITY — *Should be banned, but never is.*

MEPHISTOPHELIAN *All sarcastic laughter must be so described.*

MERCURY *Kills the disease and the patient.*

MESMERISM *Nice conversational topic, useful too in procuring you mistresses.*
[*Franz Mesmer (1733–1815) had all Paris in a turmoil when he came there in 1778 to exhibit his skill. Despite the fact that the medical faculty of the capital denounced him as a charlatan, the Austrian doctor won over legions of converts.*]

METALLURGY *Very fashionable.*
[*Because iron founding was one of the few industrial professions to which the nobility, in pre-Revolutionary France, were permitted to devote themselves, in Flaubert's epoch this craft still retained more lustre than any other.*]

METAMORPHOSES *Deride the age in which people believed in them. Invented by Ovid.*
[*Publius Ovidius Naso (43 B.C.–A.D. 17), Roman erotic poet of the Augustan age, was the author of a narrative poem recounting the legends about the transformations of various figures from Greek mythology.*]

METAPHORS *There are always too many of them in an author's style.*

METAPHYSICS *To laugh at it is proof of a superior mind.*

METHOD *Is of no use.*

MEXICO *'The Mexican war is the greatest idea of this régime' (Rouher).*
[This pronouncement was made in all seriousness by Eugène Rouher, French Premier and 'vice-emperor' under Napoleon III, whose foreign adventures he had to defend. The Mexican expedition (1863–67) having ended in disaster, Rouher's enthusiastic opinion was often quoted to ridicule the Empire.]

MIDNIGHT *Boundary of happiness and of honest pleasures; everything done later is immoral.*

MIGHT *Always Herculean. Might makes right (Bismarck).*

MILK *Dissolves oysters. Attracts snakes. Whitens the skin; some women in Paris take a milk bath every morning.*

MINISTER (OF STATE) *Highest degree of human glory.*

MINUTE *You have no idea how long one minute can be.*

MISSIONARIES *Are all devoured or crucified.*

MODESTY *Woman's most valuable ornament.*

MOLE *Blind as a mole. And yet it has eyes.*

MONARCHY *Constitutional monarchy is the best of all Republics.*

[*Attributed to La Fayette, who thus blessed the bourgeois monarchy of Louis Philippe (1830–48), these words represented one of the most cherished political convictions of the conservative middle-classes of the time.*]

MONEY *The root of all evil.* Auri sacra fames. *The god of the day (not to be confused with Apollo). Cabinet ministers call it an emolument, notaries a charge, doctors, a fee, employees a salary, workers a wage, domestics their hire. Money doesn't make for happiness.*

[*The Latin quotation, 'accursed greed for gold', is from Vergil's* Aeneid, *III, 57.*]

MONK *Knight of Onan.*

MONOPOLY *Thunder against.*

MONSTERS *Are never seen any more.*

MOOD *Rejoice when a bad one leaves, and express surprise that the human body can contain such great quantities of them.*

MOON *Inspires melancholy. Is perhaps inhabited?*

MORTGAGE LOAN *Demand the 'reform of the mortage loan law', very fashionable.*

[*The history of such laws in France is*

indicative of the attitude in which they were popularly held. Jean Baptiste Colbert, Louis XIV's controller-general of finance, in 1673 made such an unpopular revision of the civil code that it was revoked in the following year. Sweeping general reforms were undertaken during this time, to which amendments were variously added at later dates, including an Edict of 1771 that called for abolition of all security pledges. The Court of Appeal at Rouen has made known in the following terms the importance that should be attached to a good mortgage loan system: 'The matter of mortgage loans is undeniably the most important of all those that should enter into the composition of a civil code: it affects the personal and property wealth of all citizens; all transactions involve it; according to the manner in which it is administered, it will give life and movement to public and private credit, or it will be their tomb.']

MOSAICS *The secret of making them has been lost.*

MOSQUITO *More dangerous than any and every wild beast.*

MOUSTACHES *Give one a soldierly appearance.*

MURDERER *Always infamous.*

MUSCLES *The muscles of strong men are always made of steel.*

MUSEUM *The Versailles Museum: recalls the great feats of our national glory; good idea of Louis Philippe. The Louvre: to be avoided by young ladies. The Dupuytren Museum: a very effective show for young men.*
[*The last-named contained a collection of pathological specimens of anatomy; see* Dupuytren.]

MUSHROOMS *Should be bought only at an open-air market.*

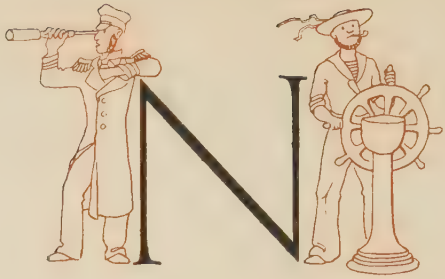
MUSIC *Makes one think about a lot of things. Has a soothing effect on manners. Ex.* The Marseillaise.

MUSICIAN *The attributes of a true musician are to compose no music, to play no instrument, and to despise virtuosos.*

MUSSELS *Always indigestible.*

MUSTARD *The only good mustard comes from Dijon. Ruins the stomach.*
[*The home of French mustard, Dijon has monopolized its production since the thirteenth century. Its manufacture has been passed down from fathers to sons, along with the same original equipment.*]

MUSTARD PLASTER *Should always be applied while waiting for the doctor to come.*



NAPLES *If you are talking with scholars, call it Parthenope. See Naples and die!* (*See* Yvetot.)

NATURE *How beautiful nature is! To be said every time you find yourself out in the country.*

NAVIGATOR *Always daring.*

NECTAR *Confuse it with ambrosia.*

NEGRESSES *More amorous than white women* (*see* Brunettes *and* Blondes).

NEGROES *One must necessarily speak the same broken French as Negroes do in order to make oneself understood by a foreigner, whatever his nationality may be. This kind of French is also used in writing telegrams. Express surprise at the whiteness of Negroes' saliva and at their being able to speak French.*

NEIGHBORS *Try to get assistance from them without having to pay anything for it.*

NEOLOGISM *The ruination of the French language.*

NEUROPATHIC *Any disease that no one can explain is of neuropathic origin; that explanation satisfies the auditor.*

NEUROSIS *Always just 'long' faces.*
[*The reality of nervous ailments not being believed in, those persons who pretend to be victimized by them are actually* malades imaginaires, *whose ailments are as affected as the grimaces of little boys.*]

NEWSPAPERS *Though you can't do without them, thunder against them. Stress their importance in modern society. Example: the* Figaro. *Serious newspapers: the* Revue des Deux Mondes, *the* Économiste, *the* Journal des Débats; *you must leave them lying about on the living-room table, but making it apparent you have already read them. Marking a few passages with a red pencil is also very effective. Every morning read an article in these serious and sedate papers, and in the evening, in company, lead the conversation skilfully to the subject you have primed up on in order to be able to appear brilliant.*

NEW YEAR'S GIFTS *Express indignation at.*
[*The gifts at which people are expected to show indignation are not those which one gives to children, but those which one feels obliged to give to servants.*]

NICE *Is used to describe everything that is beautiful. Awfully nice! That is the height of admiration.*

NIGHTMARE *Stomach trouble.*

NOBILITY *Despise it and envy it.*

NORMANS *Believe that they speak with a broad accent, and laugh at their cotton caps.*
[*Normans are accused here of the equivalent of pronouncing 'knapsacks' as though it were spelled 'knopsocks'. Their most characteristic article of apparel is a cotton cap.*]

NOSTRILS *Turned upward, sign of lewdness.*

NOTARIES *Nowadays don't trust them.*
[*In France, the duty of a notary is to receive all acts and contracts which the parties thereto wish to authenticate by an act of public authority; he certifies the date, preserves the originals, and gives out copies or duplicates. The position is obtained by nomination of the President on the recommendation of the Keeper of Seals. Not until 1896 were notaries' fees regulated by law. In Flaubert's day they were often exorbitant, due to the bond they were required to post and the fact that they could engage in no other lucrative occupations. See* Scrivener.]

NOVELS *Pervert the masses. Are less immoral when*

published serially than in volumes. Only historical novels can be tolerated, since they teach history. Some novels have been written with the point of a scalpel, others rest on the point of a needle.
[*The last sentence contains clichés that were current in Flaubert's day but have since fallen into desuetude.*]

NUMISMATICS *Is connected with the highest branches of learning, inspires immeasurable respect.*

OASIS *Tavern in the dessert.*

OBESITY *Indication of wealth and laziness.*

OBSCENITY *All scientific words derived from Greek or Latin conceal an obscene meaning.*

OCTOGENARIAN *Is said of every old man.*

OCTROI *One must defraud it* (*see* Customs).
[*The octroi in France is a tax on commodities, especially provisions, as a condition of their being brought into a particular town; also, the official body charged with collecting it.*]

ODALISQUES *All women of the East are odalisques* (*see* Bayadere).

ODEON *Jokes about its distance.*
[*Though a majestic theatre of 1,500 seats, the Odeon was never, since its erection in 1782, a money-making success. Due to its isolated location near the Luxembourg Gardens, it is hard to attract the public there.*]

OFFENBACH *As soon as you hear his name, you must close two fingers of your right hand to protect yourself against the evil eye. Very Parisian, fashionable.*
[The innumerable light operas composed by Jacques Offenbach (1819–80) were tuneful, frivolous, and exhilarating to the point of seeming somewhat immoral to the staid bourgeoisie. The traditional music of the French cancan, which came into vogue about 1830, is taken from one of his scores, and his name is also associated by balletomanes with the score for the ballet Gaté Parisienne.*]*

OLD MAN *On the subject of a flood, a storm, etc., the old men in the neighborhood never recall having seen the like before.*

OLIVE OIL *Is never good. You should have a friend in Marseilles who sends you a small barrel of it.*

OMEGA *Second letter of the Greek alphabet, since one always says alpha and omega.*

OMNIBUS *One never finds a vacant seat in them. Were invented by Louis XIV. 'I, sir, have known tricycles that had only three wheels.'*
[Though the paternity of the omnibus cannot be foisted on Louis XIV, its first appearance in Paris is the result of the idea of one of his subjects, Pascal, who, on March 18, 1672, organized the first Parisian commercial transportation system of heavy vehicles. It failed in 1678, and the idea was not taken

up again until 1828, when several rival companies were successfully established and called by such picturesque names as 'White Ladies' (carriages with white bodies and drawn by plumed white horses), 'Scotch Plaids' (checkered like a tartan), and 'Swallows' (sprinkled with black swallows on a yellow ground). One of these companies was known as 'The Tricycles', because its enterprising owner had hoped to dodge the tax levied on four-wheeled coaches by mounting his on only three. When the fisc gave no evidence of appreciating his subtleties, but unfeelingly demanded its revenue, he put four wheels under his vehicles, which, however, proudly retained their original name. Thus, Flaubert's bourgeois may not be displaying an ignorance of the etymology of the word 'tricycle', but counting his age in bus companies rather than in snows.]

OPERA (BACKSTAGE AT THE) — *Paradise of Mohammed on earth.* [*A popular impression based on the large number of 'houris' of light morals found among the chorus girls and dancers there.*]

OPTIMIST — *Another word for fool.*

ORATION — *Any sermon by Bossuet.* [*Jacques Bénigne Bossuet (1627–1704), Roman Catholic prelate, tutor to Louis XIV's only son, the Dauphin, and bishop of Meaux, at the age of sixteen was already*

famous for the power of his extempore speaking. He grew to great celebrity as a pulpit orator, and is the author of the biographical Funeral Orations *delivered at the obsequies of Henrietta Maria, widow of Charles I; her daughter, Henrietta Maria; and the great soldier Condé.*]

ORCHESTRA *Image of society: everyone plays his part and there is a leader.*

ORCHITIS *Monsieur's malady.*

ORDER, LAW AND ORDER *How many crimes are committed in thy name!* (*See* Liberty.)

ORGAN *Exalts one's soul toward God.*

ORIENTALIST *Man who has traveled a lot.*

ORIGINAL *Laugh at everything that is original, hate it, scoff at it, and exterminate it if you can.*

OSTRICH *Digests stones.*
[*Because of its astonishing voracity the ostrich in fable has been credited with being able to digest pebbles, glass, wood, plaster, iron, copper, sand, etc. Hence, 'he has the stomach of an ostrich' is a proverbial locution in French to designate a big eater or a glutton.*]

OTTER *Is used to make caps and waistcoats.*

OYSTERS *They aren't eaten any more! They're too expensive!*

PAGANINI *Never tuned his violin. Famous for the length of his fingers.*
[*Nicolò Paganini (1782–1840), Italian violin virtuoso and composer of pieces so difficult nobody but he could play them, created a tremendous sensation on his first appearance in Paris in 1831. His prodigious technique was romantically ascribed to a fictitious twenty-year political imprisonment, during which he had had only an old broken-down instrument on which to play. Since it had only one string, he never bothered to tune it, making it do for all four usual strings by simply adjusting his extremely long fingers to whatever high or low tones he wanted. A second brilliant season in Paris in 1833 resulted in Berlioz's dedicating to him the beautiful romantic symphony,* Harold in Italy.]

PALFREY *White animal of the Middle Ages, whose species has since disappeared.*
[*A white palfrey appears in many medieval tales. A horse of this description constituted*

the bizarre tribute which the kings of Naples had to pay each year to the Holy See. Its origin goes back to the pontificate of Sixtus IV (1471–84), who imposed the duty in place of an annual rent.]

PALLADIUM *A fortress in antiquity.*
[*Because the statue of Pallas Athena that was known as the Palladium stood on the citadel of Troy, popular confusion soon made of it a synonym for citadel or fortress.*]

PALM TREE *Imparts local color.*

PALMYRA *A queen of Egypt? A pile of ruins? One doesn't know.*

PANTHEISM *Thunder against, preposterous.*

PARADOX *Always expressed on the Boulevard des Italiens between two puffs on a cigarette.*
[*The sidewalk cafés lining this famous Parisian boulevard were, in Flaubert's day, the scene of many stimulating intellectual discussions among men of letters and journalists.*]

PARALLEL *You must choose only from among the following: Caesar and Pompey, Horace and Vergil, Voltaire and Rousseau, Napoleon and Charlemagne, Goethe and Schiller, Bayard and MacMahon . . .*
[*Flaubert's bourgeois nineteenth-century*

'Plutarch' discourses on his own 'Parallel Lives'.]

PARAPH *The more elaborate, the more beautiful.*

PARIS *The great prostitute. Paradise for women, hell for horses.*

PASS, MOUNTAIN *Always mention Thermopylae. The passes across the Vosges are the Thermopylae of France (was a common saying in 1870). [Since Prussia's defeat of Napoleon III in that year, the southern portion of the Vosges has marked the frontier between the two countries.]*

PATRONAGE *Always apply for it.*
[The type of patronage which the French word place *here alludes to is in the form of a government job.]*

PEBBLES *You must bring some back from the beach.*
[Smooth-worn shingles and seashells served as both souvenirs and evidence of a vacation at some beach resort.]

PEDANTRY *Should be scoffed at, except when it concerns trivial things.*

PEDERASTY *Disease with which all men are stricken at a certain age.*

PELICAN *Pierces its own flanks to feed its young ones. Symbol of fatherly love.*
[Flaubert is alluding to a legend commonly

believed in the Middle Ages and widely used in ecclesiastical heraldry. According to Epiphanius, Bishop of Constantia, the female pelican wounds her young with over-zealous loving and they die. Three days later the male bird finds his dead children and, transported by grief, smites his side. As he stands over the wounds on the bodies of his young ones, his blood trickles down into them and brings them to life again. For this noble act he has become a symbol of self-sacrifice.]

PERMUTE *The only verb conjugated by soldiers.* [*The word* permuter *is in actuality used extensively in the French army, referring to two soldiers who desire to change garrison, each of whom is desirous of exchanging his own for the other's.*]

PERSPIRATION OF THE FEET *Sign of good health.*

PERU *Country where everything is made of gold.*

PHAETON *Inventor of vehicles of this name.* [*The invention of the light four-wheeled carriage with one or two forward-facing seats, a vehicle popular in the nineteenth century, is here perhaps facetiously attributed to the mythological creature who drove the chariot of his father, the sun god, so near the earth that, if Zeus had not struck him down with a thunderbolt, it would have been set on fire.*]

PHEASANT *Very fashionable at a dinner*

PHILIPPE-ÉGALITÉ *Thunder against. Another of the causes of the Revolution. Committed all the crimes of that ill-omened epoch.*
[*Flaubert's reactionary bourgeois would naturally disapprove of Louis Philippe (1747–93), Duke of Orleans, who, liberal in his views, was a reformer and a friend of the common people. Though he aided the Revolutionists against Louis XVI, renounced his title, and assumed the name of 'Philippe-Égalité', he was later sentenced to death by the Tribunal at Paris and guillotined. His son, Louis Philippe, was king of France from 1830 to 1848.*]

PHILOSOPHY *Always laugh at it derisively.*

PHLEGM *Gentlemanly, and besides it gives an English atmosphere. Always preceded by imperturbable.*

PHOENIX *Beautiful name for a fire insurance company.*
[*A symbol of immortality, the phoenix was the mythical bird of great beauty that, after a life cycle of 500 or 600 years, burned itself on a funeral pyre in the Arabian wilderness, only to arise from its ashes fresh with youth to live through another cycle of years.*]

PHOTOGRAPHY *Will dethrone painting* (*see* Daguerreotype).

PIANO *Indispensable in a drawing-room.*

PICTURE GALLERY CRITICISM — *Literary début that gives its writer a definite standing.*
[*Flaubert is alluding to the great number of famous French writers, such as Diderot and Baudelaire, who distinguished themselves in this genre.*]

PIG — *Its inwards being 'entirely like a man's', they should be used in hospitals to teach anatomy.*

PIGEON — *Should be eaten only with green peas.*

PILLOW — *Never use one, it will make a hunchback of you.*

PIMPLES — *On the face or elsewhere, a sign of health and of strong blood. Don't get rid of them.*

PIPE — *Not fashionable except at the seaside.*

PITY — *Always take care to refrain from it.*

PLANETS — *All discovered by M. Leverrier.*
[*Urbain Leverrier (1811–77), Director of the Paris Observatory, was the famous astronomer who, investigating a disturbance in the motion of Uranus, made calculations that indicated the presence of an unknown planet which was discovered in 1846 and named Neptune.*]

PLANT — *Always heals those parts of the human body that it looks like.*

PLEASURE *The mother of Sport and Mirth; one must not mention her daughters.*
[*In France, a* fille de joie, *or 'pleasure girl' is a prostitute.*]

PLICA *If you cut hair that has this disease, it will bleed.*
[*Flaubert facetiously likens dirty hair, in need of a shampoo, to hair diseased with plica, common in Poland at that time and causing an abnormally matted and filthy condition of the hair.*]

POACHERS *All liberated convicts. Perpetrators of all crimes committed in the countryside. Should provoke to frenetic wrath: 'No mercy, sir, no mercy!'*

POCKETKNIFE *Always have one in your pocket, but be cautious about using it.*

POCK-MARKED *Pock-marked women are all lascivious.*

POETRY *Is absolutely useless: out of fashion.*

POLICE *Are always wrong.*

PONSARD *The only poet that ever had common sense.*
[*François Ponsard (1814–67) owed at least part of his popularity as poet and playwright in his day to the fact that his work marked an epoch in literary and dramatic history. Reacting against the extravagant romantic style of Dumas and Hugo, of which the*

public had grown weary, he reverted to the sober style of earlier French drama.]

POOR, THE *To concern oneself with them is a substitute for all the virtues.*

POPILIUS *Inventor of some kind of circle.*
[*In 170 B.C. the Roman Senate sent Caius Popilius Laenas to warn Antiochus Epiphanes, king of Syria, to give up the large part of Egypt which, taking advantage of the youth of its king, he had conquered. When Antiochus wished to temporize, Popilius drew a circle in the sand around him, telling him that before he stepped out of it he must give him the answer he was to take back to the Senate. Stupefied and knowing besides the power of the Republic, Antiochus replied after a moment's hesitation, 'I shall do as the Senate wishes'. Hence, to enclose someone in the circle of Popilius means to envelop that person in a situation from which he cannot escape.*]

PORK BUTCHER *Anecdote about meat-pies made of human flesh. Pork butchers' wives are all pretty.*

PORTFOLIO *To have one under your arm makes you look like a Cabinet minister.*

PORT-ROYAL *In excellent taste as a topic of conversation.*
[*Port-Royal was the celebrated Cistercian abbey near Paris which, for its connexion*

with Jansenism, was destroyed in 1710 by Louis XIV. Flaubert alludes to a work about Port-Royal by Sainte-Beuve, great French literary critic. In six volumes, its composition occupied twenty-two years of its author's life, from 1837 to 1859, and through its pages pass many great writers and personalities – Pascal, Balzac, Molière, Racine, Mme. de Sévigné, etc. Remarkable for its patience and erudition, it presented its readers with a lively topic, for the merits or demerits of the long and controversial history of the abbey provoked defense or attack by every Frenchman.]

PRACTICE *Superior to theory.*

PRADON *Do not forgive him for having been Racine's rival.*
[*Nicolas Pradon (1632–98) was a French dramatic poet who wrote many tragedies on classical themes. His champions and Racine's enemies alike claimed his* Phèdre et Hippolyte *to be superior to the latter's* Phèdre, *considered one of the greatset works of French literature. The bitter rivalry between the two authors engendered the War of the Sonnets which the partisans of each waged in verse against his competitor.*]

PRAGMATIC SANCTION *One doesn't know what this is.*
[*Decrees of a council of the French clergy were known as 'pragmatic sanctions'.*]

PRECINCTS *Sounds well in official speeches: 'Gentlemen, in these precincts . . .'*

PREOCCUPATION *The more absorbed you look while remaining motionless, the deeper your preoccupation is.*

PRIAPISM *Worship in antiquity.*
[The orgiastic cult of Priapus, Roman god of male procreative power and deity of gardens and vineyards, was given to great feats of obscenity and debauchery, though it was, of course, only one aspect of ancient religion.]

PRIESTHOOD *Art, medicine, etc., are priesthoods.*

PRIESTS *They should be castrated. Sleep with their maids and by them have children, whom they call their nephews. Some of them are nice fellows, just the same.*

PRINCIPLES *Always beyond question; one cannot tell either what they are or how many; no matter, are sacred.*

PRINT, APPEARING IN *One must believe everything that is printed. To see one's name in print! Some people commit murders just for that.*

PRINTING *Marvelous invention. Has done more harm than good.*

PRIVATE PARTS *Are shameful for some people, natural for others.*

PRIVATE PROPERTY — *One of the foundations of society. More sacred than religion.*

PROFESSOR — *Always learned.*

PROGRESS — *Always misunderstood and too hasty.*

PROSE — *Easier to write than verse.*

PROSTITUTE — *Is a necessary evil. Safeguard of our daughters and sisters as long as there will be bachelors. Should be ruthlessly expelled. One can't go walking with one's wife any more, on account of their presence on the boulevard. Are always women of the lower classes who have been corrupted by rich bourgeois.*

PROVIDENCE — *What would become of us without it?*

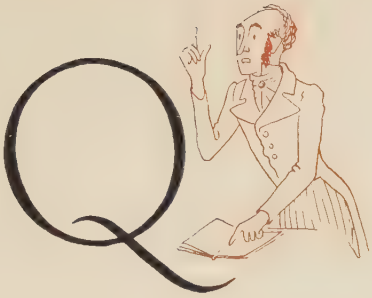
PRUNES — *Flush out the bowels.*

PUBLICITY — *The source of wealth.*

PUNCH — *Suitable at a stag party. Cause of frenzy. Put out the lights when it is lit. And what fantastic flames it produces!*

PURPLE — *Nobler word than red. Cite the anecdote about the dog that discovered purple by biting into a mollusk.*
[*In the ancient legend a shepherd's dog bit into a murex shell by the seaside and stained its mouth with the colored fluid that trickled out.*]

PYRAMID — *Useless piece of work.*



QUESTION *To state it is to solve it.*

RABBIT STEW *Always made with cat meat.*

RACINE *Libertine!*
[*Jean Baptiste Racine (1639–99), the great French dramatist, had the reputation of being a libertine for having brought up in his tragedies subjects that were considered very daring in his day.*]

RADICALISM *All the more dangerous in that it is latent. The Republic leads us to radicalism.*
[*The monarchic sympathies of the bourgeoisie of the day are here apparent.*]

RAFT *Always of the* Medusa.
[*On July 2, 1816, the* Méduse, *en route to Senegal, ran on a sandbank. After efforts to dislodge the ship proved vain, its 149 passengers took to a raft 65 ft. long and 23 ft. wide. For twelve days of horror at the mercy of the open sea they awaited either rescue or death. When the former arrived in the shape of the rescue ship* Argus, *only fifteen survivors remained to accept it, the others*

being either at the bottom of the sea or victims of cannibalism. A national catastrophe, this episode inspired Jean Géricault to paint his masterpiece, Le Radeau de la Méduse, *in 1819, and twenty years later the event was still sufficiently alive in Frenchmen's memories to be re-created in the form of a full-scale melodrama.*]

RAILROADS *If Napoleon had had them at his disposal, he would have been invincible. Rhapsodize over their invention and say: 'The present speaker, sir, myself in person, this morning was at X . . .; I caught the X . . . train, went about my business there, etc., and at X o'clock I was back home.'*

RAILWAY STATIONS *Go into ecstasies about them and mention them as examples of fine architecture.*

RAINCOAT *Very economical type of coat. Very detrimental to the health because it prevents perspiration.*

RATTAN *A walking-stick must be made of rattan.*

REDHEADS *See* Blondes, Brunettes, *and* Negresses.

REGENCY SUPPERS *Wit was dispensed at these even more abundantly than champagne.*
[*From 1715 to 1723 Philip, Duke of Orleans, ruled France as regent during the minority of Louis XV. Pervaded by the spirit of frivolous and pleasure-mad*

immorality, the period terminated with the death of the Duke, exhausted by his own voluptuous excesses four months after Louis attained his majority.]

RELATIVES *Always disagreeable. Don't mention those who are not wealthy.*

RELIGION *Is one of the foundations of society. Is necessary for the lower classes, but not too much of it. 'The religion of our fathers' must be uttered with unction.*

REPUBLICANS *Republicans aren't all crooks, but crooks are all Republicans.*

[*After the Revolution of 1830 the Republican party in France was recruited chiefly from among students and the working classes. The bourgeois régime of Louis Philippe that followed assured the middle classes of the certainty and permanence of the benefits won for them through fiscal and social legislation, but left the working men poor and in a constant state of agitation. Even after the fall of the Second Empire under Louis Napoleon the Republican party was still associated with the idea of revolutionary disorder. Believing that peace and their own security were safer in the keeping of the royalists and moderates, the bourgeoisie thus held the Republicans in poor opinion.*]

RESTAURANT *When in one, you must always order foods*

you don't usually eat at home. If you find it difficult to make up your mind, just pick the dishes that are being served to your neighbors.

RHYME *Is never in agreement with reason.*

RING *It's a mark of refinement to wear one on the index finger. To wear one on the thumb is too Oriental. Wearing rings deforms the fingers.*

ROBE (A MAGISTRATE'S) *Inspires respect.*

RONSARD *Ridiculous with all his Greek and Latin words.* [*Pierre de Ronsard (1524–85), 'Prince of Poets', was one of the seven members of the* Pléiade, *a literary movement that applied to the vernacular the scholarship learnt from the classics. Advising other French poets to 'follow the ancients', he distinguished his own verses with splendid diction and gorgeous adjectives, intellectual refinements that would have no attraction for Flaubert's bourgeoisie.*]

ROOSTER *A skinny man must always say that an efficient rooster is never plump.*

ROPE *One doesn't know how strong a rope is. Is stronger than iron.*

ROUSSEAU *Believe that J. J. Rousseau and J. B. Rousseau were brothers, as were the two Corneilles.* [*Jean Jacques Rousseau (1712–78), great*

French philosopher and author of La Nouvelle Héloise, Le Contrat Social, Émile, *etc., was the son of a Swiss watchmaker. Jean Baptiste Rousseau (1671–1741), satirical poet banished from France for attacking prominent men of letters in his couplets, was the son of a Paris shoemaker. Thomas Corneille (1625–1709)* was *the younger brother of Pierre Corneille (1606–84), whose great career as a dramatist he unsuccessfully imitated.*]

RUINS *Set you a-dreaming and impart poesy to a landscape.*

Saber *The French want to be ruled by a saber.* [*The word saber is here used in the sense of military dictatorship.*]

Sacrilege *It's a sacrilege to cut down a tree.*

Safes *Their intricacies are very easy to thwart.*

Saint Bartholomew's Day (Massacre of) *A hoary hoax.* [*Compare this attitude toward the terrible events of August 24, 1572, with that found in the* Catalog of Fashionable Ideas *at the end of the* Dictionary, *where Flaubert lists 'Defense of the St. Bartholomew's Massacre'. Instigated by Catherine de Medici, who persuaded her vicious son, Charles IX, to declare it an act of official murder, this wholesale butchery of Protestant Huguenots by fanatical Catholics claimed 50,000 victims. It was variously justified, the queen mother claiming that, as the Huguenots were secretly arming for civil war, their conspiracy had to be nipped in the bud to save the king and the kingdom. Others represented it as a*

spontaneous act of faith on the part of the ultra-Catholics, stemming from the king's mandate, 'I want only one religion in my kingdom: mass or massacre. Choose!' He is said to have participated personally in the bloodthirsty orgy of killing that followed.]

SAINTE-BEUVE *On Good Friday, he used to eat meat exclusively.*
[*Charles Sainte-Beuve (1804–69), literary critic and man of letters, had the reputation of being a freethinker and of expressing his intellectual independence by such irreligious acts.*]

SAINT HELENA *Island famous for its cliff.*
[*To the north, on its leeward side, its cliffs rise from 600 to 1,000 ft. in height, on its windward side to about 2,000 ft. Oh yes, though it was poor taste to mention the fact, Napoleon was detained there by the British, from October 1815 till his death in May 1821.*]

SALTCELLAR *To upset one brings bad luck.*

SAPPHIC AND ADONIC (VERSE) *Produces an excellent effect in a literary article.*

SASH *Poetic.*
[*The French hold in mystic esteem the scarf or band worn about the waist or over the shoulder by mayors, officers, diplomats, etc. The French word also means an arm sling, always a pathetic symbol.*]

SATRAP *Wealthy and dissolute man.*

SATURNALIA *Entertainments during the Directory.*
[*Under the Directory, which ruled France from 1795 to 1799, the immorality of the generals and those in power was scandalous.*]

SAVINGS-BANK (IN THE HOME) *Inducement to theft on the part of servants.*
[*The implication, judging by a passage in Flaubert's correspondence, is that such banks tempted servants to steal, because in them they could hide the produce of their petty larcenies.*]

SBIRRO *Is used by fierce Republicans to designate police officers.*
[*Actually, it is the Italian word for just that, but it was considered more contemptuous to name their job in the language of a never popular neighbor.*]

SCAFFOLD *Manage, when you mount it, to utter a few eloquent words before dying.*

SCHOLARS *Poke fun at them. To become a scholar the only requirements are a good memory and hard work.*

SCHOOLS *'Polytechnique', the dream every mother entertains (obsolete idea). Scare experienced by the bourgeois during popular outbreaks when told the 'Polytechnique' sides with the workers (obsolete). Referring to it simply*

as 'the School' makes people believe you have been there. At Saint-Cyr: young men of noble birth. At the School of Medicine: all fanatics. At the School of Law: all well-bred young men.

[*In the history of France and other countries, the progressive and liberal student groups in colleges and universities were generally associated with the idea of radicalism, since in periods of strife between the conservative bourgeoisie and the working classes they usually sided with the latter. The Polytechnic School of Paris recruits engineers for the State and officers for the artillery and the corps of engineers. Since St.-Cyr is the famous military school in which officers are trained for the cavalry and infantry, in the nineteenth century it too attracted empire-minded young aristocrats.*]

SCIENCE *A little science takes one away from religion, a lot brings one back to it.*

SCREW *The future of mechanics.*

SCRIVENER *More flattering than notary.*

[*For the duties of a French notary and the opinion in which he was held at this time, see note under* Notaries. *The functionary whose duty it was to reproduce copies of the documents drafted by a notary was known, until 1560, as a* tabellion. *Thereafter, by way of jest, it was and still is used in French*

as a synonym for notary. Similarly in English, the word 'scrivener' in its archaic sense means a public or professional writer, in its modern one a notary.]

SCUDÉRY *One must sneer at this name, without knowing whether it was borne by a man or a woman.*
[*Georges de Scudéry (1601–67), mediocre French playwright and critic of Corneille, was a man of swashbuckling affectations who was considered by some to be not quite sane. Flaubert here alludes to the historical fact that he lent his name to the first romantic novels written by his sister, Magdaleine (1607–1701), for which he did little more than correct the proofs. Known as 'Sapho', she was a writer of more ability than her brother, and because of the fame of her Saturday salons, which were attended by notables of the day, she became, like Georges, one of the most characteristic figures of Paris.*]

SEA *Is bottomless. Image of the infinite. Suggests lofty thoughts. At the seaside one must always have a spyglass. When contemplating it, always say: 'What a lot of water! What a lot of water indeed!'*
[*This last reflection is attributed to General MacMahon, second President of the Third Republic, who was more famous for his bravery than for his wit. Several remarks of the type that Flaubert recalls were ascribed*

to him, as having been uttered when he surveyed the floods of the Loire; see Flood.]

SEA FOAM *Is found in the earth. Pipes are made of it.* [*In French there is only one phrase for both real sea-foam and the clay substance generally called in English by its German name of meerschaum, which also has the literal meaning of 'sea-foam'.*]

SEALED *Always preceded by hermetically.*

SEASICKNESS *In order not to experience it, just think about something else.*

SECRET FUNDS *Incalculable sums with which government officials buy people's consciences. Show indignation against.*

SELFISHNESS *Complain of it in other people, and overlook your own.*

SELLING *Buying and selling, the purpose of life.*

SENECA *Wrote on a golden desk.*
[*Lucius Annaeus Seneca the Younger (4 B.C. to A.D. 65), Roman philosopher who became the tutor of Nero, amassed great wealth as that emperor's most influential councilor in the early years of his reign. He was also the author of nine famous tragedies on Greek themes. Seneca fell out of imperial favor on suspicion of having been involved in a conspiracy and was ordered by Nero to take his own life.*]

SERIAL STORIES *Cause of demoralization. Argue about how one will probably end. Write to the author to give him ideas. Go into a rage when you find in one of them a name similar to your own.*
[*Serial stories were much in vogue in Flaubert's day, and many fictioneers, such as Alexandre Dumas, published their works in this form.*]

SERVICE *Rendering a service to children is boxing their ears; to animals, beating them; to servants, firing them; to criminals, punishing them.*

SEVILLE *Famous for its barber. See Seville and die!* (*See* Naples.)
[*Beaumarchais' popular comedy,* The Barber of Seville, *later made the text for Rossini's opera, was first performed in Paris in 1775.*]

SHAPE *Say before any statue you happen to scrutinize: 'It certainly is shapely.'*

SHELL CASES *Are used to make clocks and inkwells.*

SHEPHERDS *All sorcerers. They specialize in conversing with the Holy Virgin.*

SHIPS *Only in Bayonne are they well built.*
[*Though a great shipbuilding center active in the construction of merchant vessels, Bayonne and its prowess are, of course, proudly exaggerated.*]

SHOESHINE *Good only when you do it yourself.*

SICK *To cheer up the sick, make fun of their illnesses and deny their pains.*

SIGH *Must be heaved in the presence of a woman.*

SINGER *Every morning they gulp a fresh-laid egg to polish their voices. A tenor always has a charming and tender voice, a baritone a congenial and sonorous organ, and a basso a powerful emission.*

SITE *Place to write poetry.*
[*This complimentary definition of the word 'site' is due to the fact that its French equivalent,* site, *can also mean 'landscape' or 'scenery'.*]

SLAPS IN THE FACE *Never resort to them.*

SLEEP *Too much sleep thickens one's blood.*

SMELL OF THE FEET *Sign of good health.*

SNAKE *All venomous.*

SNEEZE *It is considered a witty joke to say: Russian and Polish aren't spoken, they're sneezed.*

SNEEZING *After you have said 'God bless you', engage in a discussion of the origin of this custom.*

SNIPERS *More formidable than the enemy.*

SOCIAL CIRCLE *Naturally, one must always belong to a social circle.*

SOCIETY *Its enemies. Things that destroy it.*

SOIRÉES *Those in the country are moral.*

SOMBREUIL (MLLE. DE) *Recall the story of the glassful of blood.* [*To ransom her father, the governor of the Invalides, from the fury of the mob during the September revolution, 1793, Marie de Sombreuil was dramatically represented as having been obliged to drain the contents of such a glass.*]

SOMNAMBULIST *Walks about on rooftops at night.*

SON-IN-LAW *My boy, the honeymoon is over!*

SORROW *Always has beneficial consequences. A genuine one is always repressed.*

SOUTHERN COOKING *Always seasoned with garlic. Thunder against.*

SOUTHERNERS *All poets.*

SPELLING *Believe in it as in mathematics. Isn't necessary if you write well.*

SPINACH *Sweeps your stomach like a broom. Never fail to quote the well-known saying by Prudhomme: 'I don't like it, and I'm very glad this is so, for if I liked it I would eat*

it, and I can't stand it.' (Some people will find this perfectly logical and will not laugh.)
[*On M. Joseph Prudhomme, see the* Catalog of Fashionable Ideas *at the end of this* Dictionary.]

SPIRITUALISM *The best system of philosophy.*

SPLEEN *Formerly, they used to remove it from race horses.*
[*Multiple, or accessory, spleens are common in horses, and the organ suffers congestion under the impact of powerful blows on the left side. It is also easily ruptured if the horse is made to run after eating. To prevent such a calamity and, possibly, to improve the animal's health to the extent of bettering its speed, the spleen was removed from certain valuable horses. The French idiom,* courir comme un dératé, *literally 'to run like one whose spleen has been removed', consequently means 'to go like a shot'.*]

SPLEENED *To run as fast as someone who has been spleened. Useless to know that removal of the spleen has never been practised on man.*

SPONTANEOUS GENERATION *Another of those radical notions!*
[*Flaubert means that this is an 'advanced' idea of the Left and incompatible with the Catholic doctrine, according to which there can be no such thing as spontaneous generation, man having been created by God.*]

SPURS *Look nice on a pair of boots.*

SPY *Always belongs to high society* (*see* Swindler).

SQUARING THE CIRCLE *One doesn't know what it is, but you must shrug your shoulders when it is mentioned.*

STACK ARMS *The most difficult thing to do in the National Guard.*

STAGE-COACH *Express regret for the passing of the stage-coach age.*

STAGE SCENERY *Isn't painting: you just have to throw a bucketful of colors pell-mell on the canvas; then you spread it with a broom; then distance plus lights create the illusion.*

STAG PARTY *Calls for oysters, white wine, and smutty jokes.*

STAINED GLASS *The secret of making it has been lost.*

STALLION *Always sturdy. A woman should not know what difference there is between a stallion and a horse. For little girls, it is a horse that is larger than another.*

STAMP *Always followed by 'of distinction'.*

STAR *Everybody is born under his own, like Napoleon.*

STINKS, IT — *Should be said of any work of art or literature that the* Figaro *has not granted permission to admire.*

STOCK-EXCHANGE SPECULATORS — *All robbers.*

STOCK MARKET — *The thermometer of public opinion.*

STOICISM — *Is impossible.*

STOMACH — *All diseases come from stomach troubles.*

STOOL PIGEONS — *All belong to the Police.*

STRONG — *As a Turk, an ox, or as Hercules. This man must be strong, he is all sinews.*

STUART, MARY — *Be moved to pity over her fate.*
[*The turbulent life and dramatic execution of Mary, Queen of Scots (1542–87), was a general subject for pity in the country of her mother's birth. Beheaded by Elizabeth after nineteen years of imprisonment, she became the heroine of a five-act opera (music by Niedermeyer), performed in Paris in 1844, and of two lengthy biographies, published there in 1851. In 1855 the great Italian actress, Adelaide Ristori, won acclaim in the French capital by her portrayal of the Scottish queen in an Italian version of Schiller's most pathetic play, and the French theatre-going public was rent into two camps of opinion, contesting the comparative*

merits of the celebrated French actress, Rachel, as vs. her Italian rival.]

STUDENT *All wear red berets and baggy trousers, smoke pipes in the street, and do no studying.*

STUD FARM *The topic of stud farms, fine subject for debate in the Chamber of Deputies.*

SUBURBS *Formidable in times of revolution.* [*The faubourgs of Paris, with their large industrial population, were the focal sources of the Revolution of 1848 against Louis Philippe.*]

SUFFRAGE, UNIVERSAL *Last word in political science.* [*Immediately after the Revolution of 1848 and the fall of Louis Philippe, Parisian revolutionaries demanded the reform of society and the abolition of the privileged position of property. Claiming that the politically educated republic of Paris was superior to the insufficiently educated masses of France, they were challenged by the conservatives who advocated the maintenance of society on the basis of its ancient institutions. In the universal suffrage authorized by the provisional government the bourgeois conservatives were triumphant, for the election resulted in the return of a constituent assembly predominantly conservative, if not actually monarchical.*]

SUICIDE *Proof of cowardice.*

SUMMER *Always exceptional* (*see* Winter)

SUMMERHOUSE *Place of delights in a garden.*

SURGEONS *Have hearts of stone: call them butchers.*

SWALLOW *Never call them otherwise than harbingers of spring. Since nobody knows where they come from, say that they come 'from distant shores'* (*poetical*).

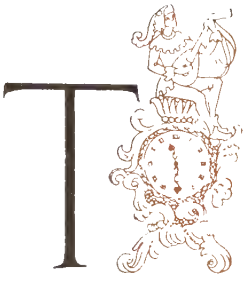
SWAN *Sings before it dies. With its wing, can crush a man's thigh. The 'swan of Cambrai' wasn't a bird, but a man named Fénelon. The 'swan of Mantua' is Vergil. The 'swan of Pesaro' is Rossini.*

SWINDLER *Always belongs to high society* (*see* Spy).

SWORD *One knows only that of Damocles. Regret the passing of the age in which they were worn. 'As brave as his sword.' Sometimes it had never been used.*

SYBARITES *Thunder against.*

SYPHILIS *More or less everybody is affected with it.*



TALLEYRAND (PRINCE) *Express indignation at.*

[Charles M. de Talleyrand-Périgord (1754–1838), statesman and bishop, proposed confiscation of Church property in order to meet expenses of government. Excommunicated in 1791 by the Pope for this and similar anti-clerical acts, he rose to power as Grand Chamberlain of Napoleon (1804), at his fall intriguing for the return of the Bourbons and becoming Louis XVIII's Prime Minister, a post which he was forced by the hostile nobility to resign. Also instrumental in the Revolution of 1830, he became Louis Philippe's ambassador to Great Britain. In 1814, the last time Napoleon had seen him before his abdication, the Emperor summed up a common opinion of Talleyrand's character by addressing him as follows: 'You are a coward, a traitor, a thief. You do not even believe in God. You have betrayed and deceived everybody. You would sell even your own father.']

TAMERS OF WILD ANIMALS *Resort to obscene practices.*

TARTAN (VESSEL) *'Come aboard my tartan,*
Pretty black-eyed Grecian maid.'
[Flaubert is quoting, inaccurately, from a sentimental ballad that was very popular among the bourgeoisie of Louis Philippe's monarchy, established by the July revolution of 1830. The composer was François T. Labarre (1805–70), Parisian harpist and conductor of the orchetra at the Opéra-Comique. In addition to this and other ballads he wrote several ballet suites and operas. – A tartan was a single-masted vessel with a lateen sail and a jib, much used in the Mediterranean. Romantic vessels, they were associated with guitars and serenades, and were described by Hugo in his poem Camaris.*]*

TASTE *Plain things always show good taste. Should always be said to a woman who apologizes for the simplicity of her dress.*

TEETH *Are spoiled by cider, tobacco, sugared almonds, ice, drinking right after the soup course, and sleeping with the mouth open. Eyetooth: dangerous to extract it since it is connected with the eye. The extraction of a tooth 'is no fun'.*

THICKET *Always dark and impenetrable.*

THINKING *Painful; the things that drive us to it are generally given up.*

THIRTEEN *Avoid being thirteen at table, it brings bad luck. Broad-minded people should never fail to jest: 'So what? I shall eat enough for two.' Or perhaps, in case ladies are present, to ask whether one of them isn't pregnant.*

THRIFT *Always spoken of along with 'order'. Is the road to fortune. Mention the anecdotes about Laffitte picking up a pin in the courtyard at banker Perrégaux's house.*

[When Jacques Laffitte (1767–1844) first approached the banking house of Alphonse Perrégaux (1750–1808) for employment, he was refused a job. As he was crossing the court of the establishment on his way out, he noticed a pin on the ground. Perrégaux saw him pick it up hurriedly and stick it on the inside of his coat. Impressed by this evidence of thrift and orderliness, he called him back and gave him the job. The rest of Laffitte's life is the fabulous success story of a poor carpenter's son who rose to become Perrégaux's partner and successor, as head of one of the greatest banking houses in Europe. He served his country as Governor of the Bank of France and President of the Chamber of Commerce. It was later his pleasure, as a partisan of constitutional monarchy and President of the Chamber of Deputies, to receive, on August 9, 1830, Louis Philippe's oath of allegiance to the new constitution.]

THUNDERBOLTS FROM THE VATICAN *Deride them.*

TIGHTS *Very exciting.*

TIME (OUR) *Thunder against it. Complain about its being unromantic. Call it a time of transition, of decay.*

TOAD *Male of the frog. Has a very dangerous venom. Lives inside stones.*

TOBACCO *That sold by the government isn't as good as what is smuggled in. To snuff it befits a close student. Cause of all the diseases that affect the brain or the spinal marrow.* [*See note to* Cigars.]

TOILETTE (OF LADIES) *The thought of it disturbs one's imagination.*

TOWN OFFICIALS *Thunder against, with respect to street-paving:* '*What are our aediles thinking about?*' [*In ancient Rome the aediles were magistrates in charge of public buildings, streets, etc. In French it is a pompous word, still found in the newspapers to designate municipal officers.*]

TOYS *Must always be educational.*

TRANSLATION *In school, translation into a foreign language proves diligence, as from another language into your own proves intelligence. But in society one must laugh at such 'grinds'.*

TRAVELER *Always intrepid.*

TROUBADOUR *Beautiful motif for an ornamental clock.*

UKASE *Call any automatic decree a ukase, it will annoy the government.*

UNCHAIN *One unchains one's dogs and one's evil passions.*

UNDERWEAR *One never shows either too much, or enough of it.*

UNIVERSITY *Alma Mater.*

USUM (AD) *Latin words that sound well in the phrase:* Ad usum Delphini. *Should always be used in speaking of a woman named Delphine.* [*In 1668 Louis XIV entrusted to Bossuet and Huet the task of preparing special editions of the Latin classics to be used in the education of his only son, the Dauphin. Strictly expurgated and containing only passages of the most rigorous chasteness, they were designated as* ad usum Delphini, '*for the use of the Dauphin*'. *Hence, any bowdlerized book, or any phrase or discourse adjusted to the partisan views of a*

puritanic group, is similarly described. To employ the phrase in connection with any woman named Delphine would be simply an amusing pun.]

VACCINATION *Associate only with persons who are vaccinated.*

VELVET *On clothes, distinction and wealth.*

VERRES *He hasn't been forgiven yet.*
[*Gaius Verres, familiar to all students of Cicero, was the infamous Roman governor of Sicily (74–70 B.C.) who made himself notorious during his rule of the island by scandalous acts of extortion, pillage, theft, and excessive taxation. Brought to trial on his return to Italy, he was prosecuted by the great orator, whose ringing speeches of denunciation drove Verres into exile in order to escape conviction. His name is a generic one for corrupt politicians.*]

VILLAGE CHURCH-STEEPLE *Makes one's heart throb.*

VIZIER *Trembles at the sight of a cord.*
[*The normal end of a vizier who had failed to please his sultan was to perish of strangulation.*]

VOLTAIRE *Famous for his 'rictus'. Superficial learning.* [*The extreme width of Voltaire's mouth, grinningly framing an expression of perpetual sarcasm and ridicule, was described by J. de Maistre as constituting an 'appalling rictus, extending from one ear to the other'.*]

WAGNER *Sneer when you hear his name, and crack jokes about the 'music of the future'. [Originator of the music drama and pioneer in the use of the* leitmotiv, *a musical theme identified with each of the main characters and dramatic situations in his operas, Richard Wagner (1813–83) emancipated himself so completely from earlier operatic forms that his music was contemptuously referred to as being 'of the future'. On March 13, 1861, the first production of* Tannhäuser, *in French and at the Paris Grand Opera, provoked a scandalous riot led by members of the fashionable Jockey Club, who interrupted its performance with boos and catcalls.]*

WALK *Always take a walk after dinner, it aids your digestion.*

WALTZ *Express indignation at. Lewd and immoral romp that should be danced only by old women.*

WAR *Thunder against.*

WATCH *Is good only if it comes from Geneva. In fairy-tale spectacles, should a character take his out, it must be an 'onion': this joke is infallible. 'Does your watch keep good time?' – 'The sun itself goes by it.' [Old-fashioned watches, so thick and bulbous as to be likened to 'onions', were so called.]*

WATER *Paris water gives you the gripes. Sea water buoys you up when you swim. Cologne water smells good.*

WEALTH *Is a substitute for everything, even the esteem of the public.*

WEAPON *The weapons that were used to commit a murder are always blunt, when they are not sharp.*

WEATHER *Eternal topic of conversation. Universal cause of sicknesses. Always complain about it.*

WHATNOT *Indispensable in the home of a genteel woman.*

WHITEWASH (IN CHURCHES) *Inveigh against. This type of artistic indignation is extremely well-bred. [Whitewashing the inside walls of churches, when it was found desirable to conceal their antiquity or to slow up their deterioration, often resulted, either through ignorance or carelessness, in covering over the magnificent frescoes or mosaics with which they were adorned.]*

WINDMILL *Looks nice in a landscape.*

WINES *Subject of conversation among men. The best is claret, since doctors prescribe it. The worse it is, the more genuine.*

WINTER *Always exceptional* (*see* Summer). *Is healthier than other seasons.*

WIT *Always preceded by sparkling. As common as dirt. All great wits think alike.*

WITNESS *One must always refuse to be a witness before the Court; one doesn't know what troubles one can be dragged into.*

WOMAN *Person of the fair sex. One of Adam's ribs. Do not say 'my woman', but 'my wife', or better still, 'my better half'.*

WOODS *Woods inspire dreaming. Are conducive to composing verses. When strolling in the woods in autumn, one should quote:*

"Twas autumn, and the leaves were dry,
And rustled on the ground . . .'

[*The poem cited by Flaubert is a popular one,* La Chute des Feuilles, *by Charles Hubert Millevoye* (*1782–1816*), *a minor French poet of melancholic temperament. Its thought is nicely matched by that in the English verses above, quoted from* Three Little Graves, *by Seba Smith* (*1792–1868*).]

WORKER *Always honest, as long as he isn't fomenting riots.*

WORKSHOP *You must have one in your country home.*

WORLD'S FAIR (EXPOSITION) *Subject of frenzy for the nineteenth century.*

WORN *Everything ancient is worn, and everything worn is ancient. Bear this in mind when you are buying antiques.*

WRITING Currente calamo, *that's the excuse for a clumsy style or faulty spelling.* [*'With a hasty pen' – in writing this corresponds to 'a slip of the tongue' in speaking.*]

WRITTEN, WELL-WRITTEN *Doorman's way of describing the serial stories they enjoy.*

YAWNING *One must say: 'Excuse me, that isn't from boredom, but from bad digestion.'*

YOUNG LADY *Utter this with a soft voice. All young ladies are pale and frail, always chaste. See that they do not read any books whatsoever, do not visit museums, theatres, and above all, that section of the Botanical Garden where the monkeys are kept.*

YOUNG MAN *Always a practical jokester. He must be one. Express surprise if he is not.*

YOURS *Always sincerely.*
[*The French here is* 'Salutations: Toujours empressées', *the stereotyped phrase used in the complimentary close at the end of a letter.*]

YOUTH *Ah! How beautiful youth is! Always quote the following Italian verses, even though you don't understand them:*
O Primavera! Gioventù dell' anno!
O Gioventù! Primavera della vita!

[*'Oh, Springtide! Youth of the year!*
Oh, Youth! Springtide of life!']

YVETOT *See Yvetot and die!* (*See* Naples *and* Seville.)

[*A town in northern France, Yvetot presents a lovely aspect with charming landscapes and rural scenery. Its main street, stretching over a mile in length, is prettily lined with low, wooden houses with slate roofs, and dotted with orchards and sweet-smelling meadows. From the fifteenth to the middle of the sixteenth century its lords actually bore the title of king. The town was celebrated in a song,* Le Roi d'Yvetot, *written in 1813 by France's great song-writer, Béranger. The subject, a peace-loving monarch with pleasure as his code, affords a transparent allusion to Napoleon and the empire that was costing so heavily in blood and tears.*]

CATALOG OF FASHIONABLE IDEAS

It is absolutely certain that the learned societies of Europe are but so many public schools of falsehood; and very surely there are more errors in the Academy of Sciences than in the whole tribe of Hurons.

J. J. Rousseau, Émile, III (translation by William H. Payne).

As a supplement to

The Dictionary of Platitudes, i.e., to the dogmas of Joseph Prudhomme [*M. Joseph Prudhomme is the French national personification of the man of practical good sense, great prudence, and estimable character. The creation of Henri Monnier (1805–77), caricaturist, who first sketched him in cartoons, his character immediately attracted the wild enthusiasm of the public, which collaborated generously in enriching the number of his ludicrous sayings. By 1852 this had reached such sizable dimensions that Monnier had enough material to write a play about him,* Grandeur et Décadence de M. Joseph Prudhomme, *followed in 1857 by a two-volume novel,* Mémoires de Joseph Prudhomme. *Solemn banality of language and narrow-mindedness 'of the old school' are found in this satire on the bourgeoisie.*]:

Defense of slavery.
Defense of the St. Bartholomew's massacre.
Derision of 'grinds'.
Derision of scholars.
Derision of classical learning.
To say about any great man: 'He is grossly overrated!' *All* great men are overrated. Besides, there aren't any great men.

Are you resting in peace, Voltaire? [*The first hemistich of a poem by Alfred de Musset.*]

Admiration for M. de Maistre. [*Joseph de Maistre, philosopher, statesman, and man of letters, was an opponent of the French Revolution and its results.*]

Admiration for Veuillot. [*Louis Veuillot, journalist and editor of* L'Univers Religieux, *was a zealous convert and ardent champion of Catholicism.*]

Admiration for Stendhal. [*Marie Henri Beyle, whose pseudonym was Stendhal, was the author of distinguished romantic novels, such as* The Red and The Black *and* Charterhouse of Parma.]

Admiration for Proudhon. [*Pierre J. Proudhon was the political writer and critic of all existing forms of government. Though a socialist in ideology, he had no special quarrel with the Second Empire, as he aimed at economic rather than political innovation.*]

Rabelais, the scavenger of mankind.

Raphael, no talent.

Mirabeau, no talent; but his father (whom one has not read), oh! . . . and one quotes a phrase: 'Poor frightened bird . . .' [*Honoré, Count of Mirabeau (1749–91), the greatest thinker and orator of the French Revolution, did great work in controlling and forwarding progressive measures. His father, Victor (1715–89), economist and disciple of Quesnay and the physiocrats, who recognized an inherent natural order as properly governing society and regarded land as the basis of wealth and taxation, spoke contemptuously of 'the rabble of philosophers, encyclopedists, penmen, scribblers, and writers'.*]

Molière, the upholsterer of literature, infamous barnstormer. [*Jean Baptiste Poquelin, greatest of French comic dramatists, better known by his famous nom de*

plume, was the son of the king's upholsterer, whom he succeeded in his rank as valet tapissier de chambre du roi *(1637). His duties included that of traveling with the king to arrange the furniture of the royal household. In 1643 he relinquished his position to take up acting, and in winning success he spent many years as a wandering player, traveling with a road company among rural towns. Pelted for the quality of his acting at Bordeaux in 1644, he went to extremes in 'taking his own wherever he found it', critics charging him with plagiarism in stealing pieces from the Italian.*]

Charron, much above Montaigne. [*A famous friendship bound Pierre Charron (1541–1603), Roman Catholic theologian and philosopher, and Michael Montaigne (1533–92), author of the famed* Essays. *On the latter's death, Charron was indeed requested in the will he left to bear the Montaigne arms. The* Essays *of Montaigne, to which Charron was under extensive obligations, are usually coupled with his own work* On Wisdom, *a complete system of moral philosophy that is both more cynical than Montaigne's and pervaded with a deeper, sterner tone.*]

Musset, much above Hugo. [*This opinion rests, perhaps, on the fact that the works of Victor Hugo (1802–85) belong to the romantic school of literature of which he was the leader, whereas those of Alfred de Musset (1810–57) represent an eclectic combination of both romantic and classical schools. In the war between the two schools, he took no side, welding together the merits of both and rejecting the defects of each in the unique personal style he developed for himself.*]

Homer, never existed.

Shakespeare, never existed; Bacon is the author of his plays.

A history of France, according to the ideas of the Porte Saint-Martin. [*The Porte Saint-Martin in Paris was the center of the bourgeois quarter in Flaubert's time.*]

POPULAR ENTHUSIASMS

GIRAFFE. [*In 1827 the pasha of Egypt advised with the French consul in Cairo about a shipment of animals he wanted to send, and included in it, on the latter's request, a camel to be presented to Charles X and the French people for exhibit in the zoo of the Botanical Gardens in Paris. The first animal of its species to be brought there, it excited such tremendous public curiosity that all Paris came running to see this unfamiliar and marvellous sight. The furore it created was so great that in the same year a play was written about it for presentation in the Théatre de Vaudeville.* (*See* GIRAFFE *in the* DICTIONARY OF PLATITUDES.)]

LA FAYETTE. [*The Marquis de La Fayette (1754–1834), advancer of the American cause, aided in organizing the French National Guard and was instrumental in the adoption of the tricolor flag. After commanding a French army in Austria, he became an opponent of Napoleon's policies. Later he was a member of the Chamber of Deputies (1818–24), and leader of the opposition party (1825 to 1830). In the Revolution of the latter year he was the commander of the National Guard.*]

BEY OF ALGIERS. [*Before the French conquest of Algeria it had been governed by three beys (one in charge of each of its provinces) and a dey, resident in Algiers and picked by the Barbary pirates and their janissaries. The French war was motivated by an insult delivered to their consul by the dey, Hussein, who on April 30, 1827, struck him*

in the face with a fly-flap. After the port city was blockaded in retaliation, there followed a second insult, the firing on a French vessel carrying a truce flag in the harbour. To redeem their national honor, the French sent an expedition, took Algiers on July 5, 1830, and deported the dey and his janissaries. The new government of Louis Philippe found it necessary, however, to continue the war with the three beys and Abd-el-Kader, the amir of Mascara, who held the French in check for fifteen years. Not until 1847 were they reduced to surrender, after which the country became an immensely profitable colony of France.]

LACENAIRE. [*Pierre Lacenaire was a cold-blooded criminal executed in Paris in 1836. A professional thief and murderer, he was known as 'the scourge of society', against which he fought an unremitting duel. Convicted for three known murders and sentenced to the guillotine, he whiled away the time pending his execution by writing his* MÉMOIRES, RÉVÉLATIONS, ET POÉSIES *(2 volumes). Idolized by the sensation-loving public, he was visited by a stream of callers, including ladies of the upper classes who came to beg for his autograph.*]

MME. LAFARGE. [*See* ARSENIC *in the* DICTIONARY OF PLATITUDES.]

LAMARTINE. [*Alphonse Lamartine (1790–1869), author of* MÉDITATIONS POÉTIQUES, *was a powerful influence on the history of the romantic movement in French literature. Becoming for a brief period a leading statesman in Europe, he was chosen one of the five members of the Executive Committee after the fall of Louis Philippe in 1848. Supported by the middle classes, he was an unsuccessful candidate for the presidency.*]

THE PRINCE-PRESIDENT. [*Louis Napoleon, who came to*

power after the abdication of Louis Philippe. He rose to popularity by conciliating both the reactionary republicans and the monarchists, and also gained Catholic allegiance by supporting the return of the Pope to Rome, from which he had been expelled by Garibaldi and Mazzini. Proclaiming the Second Empire in 1852 he was given the title of emperor and declared it his intention to guide his people internally toward justice and externally toward everlasting peace. During his reign false material prosperity was maintained, and the bourgeoisie were well satisfied with a state of affairs that so zealously protected their bank contents.]

TOM THUMB. [*General Tom Thumb (his real name was Charles S. Stratton) was exhibited in Europe by Barnum from 1844 to 1847. Three feet four inches tall at maturity, he weighed about seventy pounds, and was the most acclaimed curiosity in the 'American Museum' when it was shown in France.*]

UNCLE TOM. [*Harriet Beecher Stowe's abolitionist novel enjoyed such tremendous popularity from its four French translations, the first of which appeared in 1852, that the book itself could not satisfy its readers' appetite for the story. Recast by Dumanoir and Dennery as a five-act play, it was first produced in 1853, and revived in 1864. Only Tom's excessive sweetness of soul, incredible endurance, and unswerving loyalty to his beast of a master were incomprehensible to his French audience. A critic ventured: 'His virtue verges on the comic . . . One does not like to see even a Negro bless the whip that is killing him.'*]

ROCHEFORT. [*Henri Rochefort (1830–1913), journalist and politician, was a fiery critic of the empire of Louis Napoleon, as a result of which he underwent numerous im-*

prisonments. Kept in the public eye by a series of duels, he was later condemned to life imprisonment in New Caledonia, from which he escaped to reside in London and Geneva. After the general amnesty of 1880 he returned to France and founded the papers L'Intransigeant *and* La Patrie. *Rochefort organized the press campaign that exposed the Dreyfus scandal, and was the author of many popular books, such as* Les Français de La Décadence.]

ABOUT THE BOOK

THE SON OF AN EMINENT PHYSICIAN OF Rouen, Gustave Flaubert was born on December 12, 1821, into a society that had learned nothing from the stirring fury of the 1789 Revolution or from the two Bourbon kings, Louis XVIII and Charles X, who had followed it. Frances Steegmuller (*Flaubert and Madame Bovary*, Viking Press, 1939) characterizes those monarchs as 'so stupid as to insist on absolutism without providing any splendor to justify it; and when their line was expelled in a minor revolution in 1830 they were replaced by their even more colorless cousin, Louis Philippe of Orleans, a constitutional monarch whose virtue was that he was more bourgeois than the bourgeois and whom the newspapers caricatured unendingly, strolling with his family past the shops he owned, carrying an umbrella – that new bourgeois invention – under his arm'.

Ironically, these same bourgeois, the revolutionists of 1789, had in the meantime become wealthy, materialistic, and opposed to any change. And Flaubert's contemporaries, their younger generation, guarded their philistinism as the most precious of birthrights.

Idées reçues, or 'accepted ideas', was the tag with which from his fifteenth birthday Flaubert dubbed the ready-made opinions, the clichés, according to which the bourgeois measured his environment. René Descharmes remarks that he was already thinking of a

dictionary of *idées reçues* when, as a boy, he copied down the absurdities spoken by an elderly lady on her visits to his mother. Burton Rascoe (*Titans of Literature*, G. P. Putnam's Sons, 1932) says that 'at the age of nine he made a collection of the commonplace and foolish remarks of his father's patients, a collection foreshadowing his compendium of fallacies and superstitions in *Bouvard et Pécuchet*'.

And with his 20-year-old friend, Alfred Le Poittevin, the son of a Rouen cotton merchant, Flaubert kept lists of these platitudes, collecting them eagerly as they fell from the lips of relatives and friends. Inventing a character whom they called the '*Garçon*', they made him the soul of everything bourgeois and the target of their youthful belief that 'hatred of the bourgeois is the beginning of virtue'. Such were the sources that contributed to the files for the never-to-be-completed dictionary. From his unpleasant years as a law student in Paris to his abandonment of any professional aim save writing, while living with his widowed mother on their estate at Croisset, near Rouen, he never ceased to make cynical note of bourgeois stupidity, and only his death saved their circles from literary exposure.

This idea of a collection of nonsensical remarks was not, of course, unique. Eugène Vivier published one such work, *Très Peu de Ce Qu' On Entend Tous les Jours*, in 1879; and at the same time, one year before the death of Flaubert, Ernest L'Épine (author of *Fortress of Fear*) had written another, under the pseudonym of Quatrelles, and entitled *Le Parfait Causeur*, 'a small manual in Parisian language and with vocabulary especially designed for the world of elegance'. Obviously they did not worry Flaubert to the point of fearing that

they might detract from the originality or caliber of his own work, for, having read them, he exclaimed: 'Nothing to fear, they're idiotic.'

Jean Aubier adds: 'No one, in truth, could equal his thoroughness in jotting down the commonplaces and conversational absurdities of an ignorant and conformist society, no one, above all, reacted to human stupidity with so much asperity, and we can understand how Ezra Pound came to regard him as the precursor of that great Irishman James Joyce, who, in a single chapter of his *Ulysses*, "discharges all the clichés in the English language".' (Ezra Pound, 'James Joyce et Pécuchet', *Mercure de France*, June 1, 1922.)

The Dictionary in Flaubert's Letters

According to E. L. Ferrère, discoverer of the MS, the idea of actually completing his dictionary haunted Flaubert all through his life. He thought about it in the course of long discussions with his friends, Maxime Du Camp, Alfred Le Poittevin, Louis Bouilhet, and his on-and-off mistress, Louise Colet. On a trip to the Near East that he took in 1850 with Du Camp he wrote a letter to Bouilhet from Damascus, indicating the general spirit and ironical method of the project: 'One thing is our ruination: taste – good taste. We have too much of it – rather, we worry about it more than we should. Fear of bad taste envelops us like a fog . . . and not daring to proceed, we stand still. Think how captious we are becoming, how endless our criteria, our principles, our preconceived ideas, our rules . . . You do well in thinking of the *Dictionnaire des Idées Reçues*. Such a work, completely and amply executed,

and preceded by a good preface in which one would indicate just how the work was designed to reconcile the [French] public to tradition, to order, and to conventional morality, and set down in such a manner that the reader couldn't tell whether we were making fun of him or not—it would perhaps be a strange book, one that might very well meet with some success, for it would be entirely made up of topics of the hour.' (Correspondence, I, 337.)

Two years later he expanded on his ideas in a letter to Louise Colet, dated December 17, 1852: 'I have from time to time a fierce itching to revile people, and some day I shall do it, ten years from now, in some long novel with a large frame [*Bouvard et Pécuchet*]. Meanwhile, an old idea has returned to me, that of my dictionary of accepted ideas . . . The preface in particular excites me extremely, and in the manner in which I conceive it (it would be a whole volume) no law could punish me, though I should attack everything in the book. It would be the historic glorification of everything that people approve of. In it I would demonstrate that the majority has always been right, minorities always wrong. I would sacrifice great men to all the imbeciles, martyrs to all the executioners . . . Thus, for literature, it would be easy for me to prove that the mediocre, being within the grasp of all, is the only legitimate kind, and that one must, therefore, shame every type of originality as dangerous, foolish, etc.

'This justification of human blackguardism in all its aspects, ironic and impassioned from one end to the other, full of quotations, of proofs (which would prove the contrary), and of startling texts (this would be easy), is made with the purpose once and for all of putting an

end to eccentricities, of whatever type. Through it I would bring back again the modern democratic idea of equality, in the saying of Fourier that great men will become useless; and it is with this purpose, I should say, that this book is written. In it one would find, in alphabetical order, on all possible subjects, *everything that it is necessary to repeat in society in order to pass for a well-mannered and agreeable person* . . .

'I believe that the general effect would be as formidable as a *bullet*. Throughout the entire course of the book it would be necessary that there should not be found a word of my own making, and once anyone has read it, he would not dare to speak another word, for fear of uttering one of the phrases found there. Several articles, moreover, would lend themselves to splendid developments, such as those on *Man*, *Woman*, *Friend*, *Politics*, *Morality*, *Magistrate*. One could also in several lines establish models and indicate not only what one must *say*, but how one must *seem*.' (Correspondence, II, 157.)

In a letter dated 1853 (Correspondence, II, 176) he wrote, 'My Preface to the *Dictionnaire des Idées Reçues* torments me, I have set down the plan in writing'; but there was no trace of this among the papers preserved at the Villa Tanit. However, Ferrère did find, in the bundle of papers relative to *Bouvard*, an *Album*, prepared and written out under Flaubert's direction by one of his friends, Jules Duplan. It contained 'passages from writers and journalists belonging almost all to the period of the Second Empire' (the government of Louis Napoleon, 1852–70).

One such quoted passage ridiculed in this *Album* suggested, perhaps, Flaubert's admission of the cliché

on *Angel* in his dictionary. From Octave Feuillet's *Sibylle*, p. 146, it reads: 'Sibyl, playing her harp, was completely adorable. The word "angel" came to the lips when one looked at her.' Another pious passage behind the dictionary's inclusion of *Flood* is from the charge, of December 1846, of the Bishop of Metz: 'The floods of the Loire are due to the excesses of the press and the failure to observe Sundays.' Bernardin de Saint-Pierre's *Études de la Nature* supplied Flaubert with an instance of the bourgeois's incomplete knowledge of science: 'Nature has divided the melon into slices so that it can be eaten by a family; the pumpkin, being larger, can be eaten with one's neighbors.'

Ferrère continues: 'The aptitude of Gustave Flaubert for discovering this type of stupidity was surprising, Maupassant said. An example is typical. While reading the reception speech made by Scribe in the French Academy, he stopped short at this phrase which he noted down immediately: "The comedy of Molière, does it teach the important happenings of the age of Louis XIV? Does it tell us a word about the errors, the weaknesses, or the faults of the great king? Does it mention the revocation of the Edict of Nantes?" Below this quotation he wrote: "Revocation of the Edict of Nantes, 1685. Death of Molière, 1673." '

Though it is almost impossible to fix the date at which Jules Duplan, on the suggestion of Flaubert, began to busy himself with the *Album*, Ferrère concludes: 'One can suppose that it represented the first form which the dictionary was to take: *Dictionary of Accepted Phrases Universally Admired though Profoundly Stupid* would in this case have been a more exact title.'

Though he never progressed any nearer to the actual writing out of the material he was collecting, Flaubert continued to think about it. In 1879, one year before his death, he wrote to Raoul Duval (*Lettres inédites à R. Duval*, Albin Michel, 1950): 'You speak to me of the universality of stupidity, my dear friend. Ah! how well I know it. *There* is the enemy—rather, there is the only enemy. I am intent on it to the full measure of my means. This work that I am undertaking could have as its subtitle: *Encyclopedia of Human Stupidity*.'

'I call that man a bourgeois', said Flaubert, 'who thinks meanly.' More generally, such a man does not think at all, but furnishes his brain with *idées reçues* which he can make substitute for the perils of original opinions. Conveniently, clichés will be found to exist already accommodated to every conceivable need.

In society, the bourgeois believes himself rigorously obliged to respect scrupulously all mundane practices, and to share in 'opinions that have chic', either social or intellectual, a few of which were collected in catalogue form by Flaubert as an addendum to his dictionary. A conservative in politics, this bourgeois is not so much interested in the safekeeping of his country's intellectual and moral patrimony as he is in that of his own personal property. Voltairean and not very religious at heart, he is persuaded, nonetheless, that religion 'is necessary for the people'.

But it is especially when he dabbles in discussions of science, of literature, or of art that his stupidity becomes really impudent, aggressive, 'enormous', as Flaubert loved to say. To begin with, the bourgeois possesses, in the words of Ferrère, 'the marvellous knack for speaking with disconcerting aplomb and perfect serenity

of spirit about all the fields of learning of which he is totally ignorant', and is not far from considering sciences which he does not understand as absurd inventions, designed to dupe naïve minds. In literary matters, his lack of intelligence is insolently displayed, and he is incurably blind to all sense of poesy or beauty. Imagination baffles him, he is suspicious of it. In recording his total stupidity, Flaubert, the 'logician of pessimism', wished to compose, with the precision of a catalogue, the entire repertoire of intellectual vacuity. The result was the MS which, under circumstances described in the Preface, finally saw the light of day.

Origins and Contemporary Compass of the Dictionary

Research into the immediate and direct source of each of the clichés written down by Flaubert is impossible, since he entered them with no indication of their sources. They do, however, group themselves according to type. One class concerns itself with comments on current events or inventions of his age (*Flood*, *Gulf Stream*, *Raft*, *Omnibus*, *Railroads*, *Jockey Club*), on current romantic fashion (*Jinn*, *Giaour*, *Gothic*, *Ruins*, *Harp*), or on movements and great names in contemporary literature and philosophy (*Eclecticism*, *Hugo*, *Littré*, etc.).

Another group contains only banal observations, in no way personal to Flaubert, such as any even superficial moralist could have put under the same category (*French Academy*, *Englishman*, *Bankers*, *Bretons*, *Cavalry*, *Cuckold*, *Minister*, *Mathematics*, etc.). Some of these are only an excuse for obscene ribaldry and often of doubtful taste (*Abelard*, *Hunchbacks*, *Depurative*, *Introduction*).

Though one can quite likely consider an additional number of these platitudes with which he endows his bourgeois as being of Flaubert's own invention, only a few of them can be proven to be the consequence of a specific personal observation, as recorded in some particular event in his life, or mentioned directly in either his correspondence or his novels. These are listed here in chronological order, to accord with the dates of various particular personal experiences or observations on the part of Flaubert:

MEDICAL STUDENTS: Since Flaubert's father was the head of the Rouen hospital, in which his family occupied an apartment, young Gustave and his sister Caroline used to play in the courtyard outside the dissection room and peer through its windows to observe the grisly business being conducted inside.

CHAMBERMAIDS: Before he was fifteen, his sexual curiosity drove Gustave to invade the attic bed of one of his mother's maids. Steegmuller says that in later life his mother encouraged his intimacy with the English governess of his niece Caroline, 'an arrangement which suited the old lady's own convenience by keeping her son at home'. See also the article on *Governesses*.

DORMITORIES: So bitterly did he hate the dormitory in the Rouen 'college', at which he had to live while a resident student there, that his parents eventually permitted him to become a day student and live at home, thus causing him 'to see less of the stupidities of his fellow-beings'.

SELFISHNESS: To Louise Colet (soon, unwitting, to become the model for Mme. Bovary), in anticipation of her rebuking him for thinking only of himself and

neglecting her, he wrote: 'Selfishness is something about which everyone deludes himself . . . "selfish" is a word that everyone applies to his neighbor without really knowing what he means by it. Who is not selfish, to a greater or less degree?'

BANQUET: The wording of the first sentence under this article is almost identical with that in a passage in *Madame Bovary*, in the account of the Comice. It is spoken by Homais, the pharmacist, who represents Flaubert's final crystalization of the 'Garçon', the sententious bourgeois with a little learning and a head full of *idées reçues*.

WORKER: The reference to riots in this article is one of which Flaubert had first-hand knowledge. After the increasing stagnation of trade in France had convinced the bourgeoisie that Louis Philippe was to blame, the monarch was forced to abdicate in 1848. Flaubert joined Bouilhet and Du Camp in Paris to observe the riots of the proletariat 'from the artistic point of view', and watched the street-fighting and the sacking of the Tuileries. His principal revolutionary emotion, according to Steegmuller, was 'one of malicious pleasure in the discomfiture of the bourgeoisie, who out of self-interest had supported Louis Philippe'. To Louise Colet he wrote: 'It is all very funny. There are many long faces – very cheering to see. I take profound delight in the sight of all the flattened-out ambitions. I don't know whether the new form of government and the resultant social conditions will be favourable to art. It's a question. Certainly they can't be more bourgeois or ineffectual than the old, and I wonder whether they can be more stupid.'

Stack Arms: The article reflects on the National Guard. Flaubert himself joined this group, which soon thought better of the alliance it had made with the radical liberals to unseat Louis Philippe and contritely became counter-revolutionaries. He wrote ironically that he had 'taken part in a review on the occasion of the planting of a liberty tree'. In a few days, however, he repented and resigned, for in his opinion there was no difference between the bourgeois and the proletariat. He wrote to Bouilhet from Paris: 'Everything is deplorable here. Republicans, reactionaries, reds, blues, tricolors – all are competing in ineptitude. It is enough to make an honest soul vomit, as my old friend the "Garçon" used to say.'

Hunting Horn: In a letter to Maxime Du Camp, Flaubert described the death vigil he kept over Alfred Le Poittevin as follows: 'I shall never forget it, or the look on Alfred's face, or the distant sound of the hunting horn which came from the forest that first night at midnight.'

Young Man: On his trip to Egypt in 1850 he wrote from Abu Simbel: 'Reflection: the Egyptian temples bore me profoundly. Are they going to become like the churches in Brittany, like the waterfalls in the Pyrenees? Oh, necessity! Necessity of doing what you *ought* to do; of always having to be, according to the circumstances (and despite the aversion of the moment), what a young man, or a tourist, or an artist, or a son, or a citizen, etc., *ought* to be!'

Ruins: Going up the Nile on this same trip, he wrote to Bouilhet: 'Traveling has not made me gayer. I don't know whether the sight of ruins inspires great thoughts . . .'

ARTISTS: From a letter to his mother from Constantinople, later that year: 'The artist, to my way of thinking, is a monstrosity, something outside nature. All the woes with which Providence showers him come from the stubbornness with which he denies that axiom. His refusal to admit it brings suffering not only to him but to those with whom he is in contact. Ask women who have loved poets, or men who have loved actresses.' In connexion with the latter, see the article on *Actresses*.

SOCIAL CIRCLE: In the same letter to his mother he wrote: 'So . . . I am resigned to living as I have lived; alone, with a throng of great men instead of a social circle, with my bear-rug (being a bear myself) . . .'

EUNUCH: A letter to Bouilhet from the Piraeus, the same week, reads: 'As for eunuchs, the black ones (which were the only ones I had seen up to now) had no effect on me. But the white eunuchs! I was not prepared for them. They look like nasty old women. The sight irritates the nerves and torments the imagination. You are filled with a devouring curiosity, and at the same time a bourgeois feeling makes you hate them. There is something so antinormal in them, physically speaking, that your virility is shocked . . . Nevertheless, they are one of the most curious products of the hand of man. What would I not have given, in the Orient, to become the friend of a eunuch! But they are completely unapproachable.'

ART: To his mother he wrote from Athens, December 24, 1850: 'I am in Olympian mood, inhaling great gusts of antiquity. The sight of the Parthenon is one

of the things which in my entire life have most profoundly penetrated me. Let people say what they will – Art is not a lie. Good luck to the bourgeois! I do not envy them their gross felicity.'

SUMMERHOUSE: This article was obviously inspired by the arbor on the grounds of Flaubert's estate at Croisset. Set beside the river on the terrace of the grounds, it had a wrought-iron balcony, from which the author used to fish, and a honeysuckle vine trained around it. He wrote nostalgically to his mother about it from Egypt.

METAPHORS: In the painstaking composition of *Madame Bovary*, Flaubert had to make endless revisions in order to prune out the strangling undergrowth of luxuriant images and figures that were natural to his style. 'I am devoured by them, as by vermin, and spend my time crushing them', he wrote.

COMMUNION: The remark about one's first communion may well have been overheard in connexion with that of his motherless niece, Caroline, who lived with Flaubert and his mother.

CENSORSHIP: The problem of censorship was very much in the air at this time. It was motivated by Louis Napoleon's *coup d'état* of December, 1851, which led to the establishment of the Second Empire and entailed a rigorous political purge and literary censorship. Flaubert himself considered censorship 'a monstrosity, a thing worse than homicide, treason against the soul'. Victor Hugo's defiant protest against the new régime led to his exile (see article under *Hugo*).

BLUESTOCKING: Flaubert may have had Louise Colet, the romantic poetess and stormy mistress from whom

he finally broke away, in mind when he phrased this article. According to Steegmuller: 'His knowledge of the society of his own country was decidedly limited all during his liaison with Louise, and it was not until he had stopped seeing her and begun to see others that he realized she belonged to a well-recognized category—the bluestocking. But Louise was a good deal prettier than most bluestockings, and perhaps, after all, it was her beauty, even more than his own inexperience, that kept him from such a dismal realization for so long.'

ORDER. PRIVATE PROPERTY. RELIGION: Ridiculing Louis Napoleon for chafing at critical disapproval of a play he had sponsored at the Comédie Française in order to stimulate the lagging patronage of the theatre, Flaubert wrote: 'As though it wasn't enough to have restored order, religion, the family, private property, etc., without wanting to restore the Comédie Française. What a mania for restoration!' Wishing now to have as little contact as possible with people, Flaubert extended the contempt he had previously felt for the bourgeois to include the entire human race, for 'the bourgeoisie now is all of humanity, including the people . . . '89 destroyed royalty and the nobility, '48 the bourgeoisie, and '51 the people.'

LILAC: From his retreat from the world at Croisset he wrote to Bouilhet: 'Everything is splendid here. Yesterday my lungs were tired from smelling lilacs, and tonight in the river the fish are cutting incredible capers, like bourgeois invited to tea at the Prefecture.'

NOVELS: The reference to a scalpel in this article reflects

Sainte-Beuve's review of *Madame Bovary* (published in 1857 in the *Moniteur*): 'Such are my objections to a book whose merits I nonetheless appraise very highly: observation, style, design, and composition. Son and brother of eminent doctors, M. Gustave Flaubert holds the pen as others hold the scalpel. Anatomists and physiologists, I find you on every page.'

LEGION OF HONOR: In 1866, when Flaubert was forty-five, Princess Mathilde Bonaparte, whose salons he attended, finally obtained for him the decoration of the Legion of Honor. His attitude towards it may have been colored by the fact that his former friend, Maxime Du Camp, had received it almost twenty years before.

TIME (OUR): After the death of his mother in 1872, Flaubert, increasingly saturnine in his humour, despaired of the future of society whenever he considered the spectacle presented by his contemporaries. Always offended by the philistinism of Rouen's bourgeois cotton merchants (see article on *Cotton*), he wrote to his niece Caroline in the same year: 'I took a walk in Rouen this afternoon, and met three or four Rouennais. The sight of their vulgarity and of their very hats and overcoats, the things they said and the sound of their voices made me feel like vomiting and weeping all at once. Never since I have been in this world have I felt so suffocated by a disgust for mankind! I kept thinking of Gautier's love of art, and I felt that I was sinking into a swamp of filth – for Gautier died, I am convinced, of a prolonged suffocation caused by the stupidity of the modern age.'

HORROR: On Flaubert's death in 1880 his niece, Mme. Grout, superintended the publication of *Bouvard et Pécuchet*, his unpublished youthful works, and many of his letters. A respectable, religious, and cold woman, who had disapproved of his relations with the adulterous Louise, she burned all the letters from her because of the 'horrors' they contained.

To many of the articles in the *Dictionnaire* Ferrère has himself supplied suggestive footnotes, containing parallel thoughts from Flaubert's other writings. Some of these are so strikingly identical as to merit inclusion here (page references to *Madame Bovary* are from the original French edition):

ACTRESSES (*Bov.*, p. 243): 'All these great artists burn the candle at both ends; they require a dissolute existence to arouse their imagination. But they die in the poorhouse, because they have not had the sense, being young, to practise thrift.'

APARTMENT, BACHELOR'S (*Bov.*, 222): 'He [Rodolphe] went to look, in a cupboard at the head of his bed, for an old biscuit box from Rheims, in which it was his habit to keep his letters from women, and from it there escaped an aroma of damp dust and of withered roses . . . and mechanically he began to rummage about in the pile of papers and things, finding among them a pell-mell of bouquets, a garter, a black mask, hair-pins and locks of hair – brunette, blonde . . .'

CHRISTIANITY (*Bov.*, 365): 'I admire Christianity. In the first place, it has set free the slaves, has introduced morality into the world . . .'

CRITIC (Correspondence, I, 182): 'You talk of critics.

What's the use bothering oneself with scolding those blackbirds . . . they are good for nothing except to annoy others and bewilder the public. One becomes a critic when one can't become an artist, in the same way as one takes up spying when one can't be a soldier.'

SAVINGS-BANKS (Correspondence, 1, 46): ' . . . and savings-banks for household servants to conceal everything that they have stolen from their masters.'

LATHE (*Bov.*, 82): '. . . he had in his home a lathe, at which he amused himself with turning napkin rings with which he encumbered his home, with the jealousy of an artist and the egoism of a bourgeois.'

Source Materials for Ferrère and Aubier Editions

In describing the somewhat inchoate and limited materials he found to work with, Ferrère says: 'Such was to be the Dictionary. Flaubert did not have the time to write it out in full. The forty folios that he assembled under this title . . . are, in sum, only materials for the projected work. Some articles aren't even edited; the greater part were done so only in a very summary fashion; many are half-effaced, on some appear vague pencil strokes. without their having been finally absolutely rejected. The corrections in the Dictionary, in fact, do not have the same character as those in Flaubert's other manuscripts. There are never, or hardly ever, corrections in *style*. The author, in half-effacing an article, seems to have wished to note only that that article should be transferred to another place (this fact is several times verified in the MS), or done over again, or more fully developed.

'These diversified articles, moreover, were not written at the same period. Some are written in pencil, many have been added impulsively. The MS even presents certain traces of collaboration. Certain lines, very few in number, are in the hand of Flaubert's niece; several articles or paragraphs were written by M. Laporte, who served as secretary to Flaubert during his last years. In a word, the work, in its existing form, does not present any definitive character, and we shall have to remember this when we attempt to pass judgment on its value and importance.'

The text which Ferrère finally established out of this randomly kept compilation contained 674 articles, hastily edited without regard to orthographic corrections and imperfectly classified within their large alphabetical groupings. 'Some sections were reproduced without any modification,' says M. Aubier, 'others with several variants, by the successive editors of *Bouvard et Pécuchet*.'

Explaining the origin of the new and additional material found in his own edition, published in Paris in 1951, M. Aubier goes on to say: 'But it was known that there existed a file of short items, equally appertaining to the *idées reçues* . . . After patient researches, we have had the good fortune to recover these items in the Rouen Library, pasted on 25 folios bound in a folio volume. Following upon diligent collation, we have retained 327 additional items that represented unpublished articles or important variants. Additionally, a copy-book of 19 folios written in pencil contained a certain number of articles carefully copied down, and some others hastily written. From this new manuscript we have been able to retain some ten articles.

'In a word, the Dictionary has been enriched by 287 unpublished articles and some 50 additions or corrections, and the edition that we here offer contains 961 articles.'

Aubier did not stop with additions of Ferrère's material, however. 'Contrary to the majority of editors of the Dictionary,' he states, 'we have carefully revised the text of the original manuscripts. Flaubert had written out his notes very rapidly and it is certain that he would not have published them in the condition in which he left them to us. We have corrected all these errors of inadvertency, set up a strict alphabetical order, avoided repetitions, suppressed words not defined, transcribed the quotations in their authentic text, and seen to it that the composition should conform to typographic regulations.'

We cite the undefined entries dropped by Aubier as they at least add to the stock of ideas on which Flaubert intended to gather some withering comment: *Elections*, *Enigma*, *Grocers*, *Suspenders*, *Office*, *Myth*, and *Tourist*.

Two articles, complete in Ferrère's edition and retained in ours, are dismissed as obscure by Aubier: *Lice* and *Purple*. Ferrère's edition has also enabled us to augment the articles under *Gamin* and *Stallion*.

Omissions from our own edition comprise nine complete articles, on a variety of subjects, and a few minor deletions from articles otherwise complete – largely because of puns and word plays which become quite meaningless when rendered into English.

We might point out here that where a literal translation of a few of the articles would have been baffling,

we have aimed to preserve Flaubert's point by giving an English counterpart instead.

Acknowledgments

French-language authorities for our bracketed notes – etymological biographical, literary, historical, and sociological – are the seventeen-volume *Grand Dictionnaire Universel du XIXe Siècle* by P. Larousse and the five-volume *Dictionnaire de la Langue Française* by E. Littré.

As editor-translator, we wish herewith to express our immeasurable gratitude to M. André J. Barré, *Licencié ès lettres de la Faculté de Paris* (1941), currently a member of the staff of translators with the United Nations in New York, for his invaluable assistance in appraising the fidelity and establishing the accuracy of our own interpretive efforts with the text and the language of Flaubert's bourgeoisie. In numerous cases, the notes likewise reflect both M. Barré's critical scholarship and that of Mr. David M. Glixon, who in reading and preparing the manuscript for publication rendered many estimable suggestions.

Edward J. Fluck

Colophon

This translation of the
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